

[TRANSMISSION 01.97]

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MULTI-PLATFORM SELF-EXTRACTING UTILITY · AFFIXED BINARY APPLICATION EXTENSION · THE NEW BREED OF ELECTRONIC DEVIANCE

CULTURE SHOCK



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STR
NEW MIND
MENTALLO & THE FIXER
ATTRITION
INDEX
FUNKER VOGT
T.H.D
SCAR TISSUE
IMPLANT
GRIDLOCK
IMMINENT STARVATION
P.A.L
HOCICO
SABOTAGE Q.C.Q.C.?
db.F
E-CRAFT
NEUROACTIVE
MORGUE
HOLOCAUST THEORY
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ELEKTROMAGAZIN PRESENTS

THE NEW BREED OF ELECTRONIC DEVIANCE
[TRANSMISSION 01.97]
B I N A R Y A P P L I C A T I O N E X T E N S I O N



[GENOCIDE 01 CD]
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[TRANSMISSION 01.97]

BINARY APPLICATION EXTENSION

IMMINENT STARVATION
VELVET ACID CHRIST
db.f
NOISEX
HOCICO
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P-A-L
STR
NEW MIND
SABOTAGE Q.C.Q.C?
NEUROACTIVE
T.H.D.
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NOISEX

PARASITE
THE CALLING
RETRACE (re-mix METAL VERSION)
4-025905-907991
BEINGS OF RELIEF
PSYCHOTIC SIMULATION (METAL SNOW SILHOUETTE REMIX)
SLOWLY MUTATING
METRUM
EDGE
STONE HATE STEEL
HEIDENANGST (1ST STEP)
SPACE DIVIDER (USA REMIX)
A HALOGEN GLOW
NATURE'S FREAK (FALLEN ANGEL REMIX)
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CULTURE SHOCK

[TRANSMISSION 01.97] BINARY APPLICATION EXTENSION

- . IMMINENT STARVATION ... *PARASITE* °
- .. VELVET ACID CHRIST ... *THE CALLING* °
- ... DB.F ... *RETRACE (INSTRUMENTAL)* °
- ∴ NOISEX ... 4-025905-907991
- : HOCICO ... *BEINGS OF RELIEF*
- :: INDEX ... *PSYCHOTIC SIMULATION* (METAL SNOW
SILHOUETTE REMIX) ° °
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- ; NEUROACTIVE ... *SPACE DIVIDER (USA REMIX)* °
- ; THD ... *A HALOGEN GLOW* °
- ; MORGUE ... *NATURE'S FREAK (FALLEN ANGEL)* °
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LABELS, STEFAN FOR THE ARTWAR, BRYAN AND
STEVE FOR THE DUMP, AND DREW FOR THE
INSPIRATION.



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GREETINGX!

Welcome friends, new and old, to the fourth issue of Culture Shock - Genocide Project's multimedia forum for the new breed of electronic deviance. As promised, we now present this application complete with binary attachment, showcasing the talent of many of the electronic deviants presented in these pages. With the friendly cooperation of some of our favourite bands and labels, we have included many unreleased tracks to please the die-hard electro freaks, and out of sheer opposition to the capitalist atrocity, we are offering the entire package at the lowest possible price. Everyone involved is hard-working and devoted, so please contact them and show your support.

On a very sad note, this is last issue that will be graced by the contributions of Jennifer "Drew" Fischer. She has left Genocide Project to pursue other things. We love her dearly and wish her the best of luck in all of her future ventures. She will be missed enormously. But, why dwell on the negative? Oren Schmidt, of the electro-terrorist outfit PAIN KONSEPT, is amply filling the organizational gap left by Drew's departure. Also helping to ease the transition is our new collaboration with Electric Death Trip in Colorado. In the coming months, we'll be relocating the Lab to Denver, where together with EDT, we will continue to present the new breed of electronic deviance in a variety of different forms. The first notable change that this collaboration will bring is a new bi-monthly format for Culture Shock. Beginning in January / February 1998, Genocide Project + Electric Death Trip will publish Culture Shock every two months, each time with a brand new CD compilation. With this, the format will evolve into a more rigid structure, and we will be introducing several new, regular features very soon, but one thing you will always be able to rely on us for is the graphically appealing presentation of up-to-date coverage of today's brightest electronic talent from all over the world.

This issue marks the first in a series of brutal cover artwar performances by the legendary Bavarian scum artist, Salt. Yes, this is the man responsible for the brilliant execution of such utterly pummeling designs as NOISEX's Out Of Order CD and PINEAL GLAND's Dawn-Rise-Death CD, as well as all :WUMPSCUT: and Ant-Zen releases, images, and packaging. See the Ant-Zen profile elsewhere in these pages for details of this disturbed individual's career.

Furthering our collaboration with Ant-Zen, we are thrilled to announce our co-presentation of what is perhaps America's industrial event of the year - the NOISEX INFERNO. Raoul will raze select venues across the country on his first ever U.S. tour, in support of the new NOISEX CD, *Over And Out* (Ant-Zen, act 66). He will be accompanied on stage by none other than Salt himself, and they will be playing all the NOISEX hits, and as a special treat, they will perform several :WUMPSCUT: classics! This may be America's only chance to see these songs performed live, so don't miss it! On sale at the shows will be rare, official merchandise from NOISEX, :WUMPSCUT:, and other Ant-Zen acts, and Raoul and Salt will also be making guest DJ appearances at some of the venues. Official support acts include SCAR TISSUE, HOLOCAUST THEORY, PAIN KONSEPT, PNEUMATIKON, RUPTURED PSYCHE, and the final date of the tour, September 5th in Los Angeles, will feature a guest DJ performance by the famous DJ-Tempel, Frank Roestel of Karlsruhe, Germany's Tempel-Nacht + Broken Seal. Call the INFERNO hotline (*1-201-689-1189) or visit the INFERNO website (www.edtrecords.com/noisex) for details. See you there!

We're also very happy to announce our new collaboration with pioneering dark German label Dion Fortune. As many of you know, this is the label that introduced some of the biggest names in darkwave, such as THE MERRY THOUGHTS and GARDEN OF DELIGHT, and their *Dion Fortune Sampler* series is one of the longest running and epic productions of the modern electro / wave scene. So, of course we're delighted to report that our first cooperation with them will be the co-presentation of the new volume in this legendary series, the *Dion Fortune Sampler Vol. 5*. As always, you can expect many unreleased tracks from a vast array of electro, wave, and gothic bands from many different labels and countries. If you're unfamiliar with the series, see our review of Vol. 4 in this issue. With any luck, this will be a long and productive collaboration on both sides.

On a final note, we'd like to thank Reza Udhin and INERTIA for graciously volunteering to wait until next issue for their feature, because we overlooked again. And finally, we'd like to sincerely apologize to all the bands that sent demos. This column has been taken out at the very last minute due to a completely unavoidable and very regrettable problem at the press. Rest assured, you WILL see INERTIA and tons of demo reviews in the pages of our December issue, along with FRONT LINE ASSEMBLY, PAGE 12 / CYCLOON, STERIL, SEVEN TREES, KLINIK, PAIN KONSEPT, SYNAPSCAPE, KALTE FARBEN, GRIDLOCK, AGHAST VIEW, CAT RAPES DOG, HOLOCAUST THEORY, PNEUMATIKON, many others, and lots of surprises! This will be the final issue before we shift into the new, bi-monthly format. That's all for now. There's a lot more to come. Thanks for reading our self-indulgent drivel. Stay well and stay wired.

Greetingx from the cultural wasteland,
sAge + Oren, 12 July 1997

GREETINGS+THANKS TO: BRYAN@VELVET.ACID.CHRIST, S.ALT+MICHA@ANT-ZEN, RAOUL@NOISEX, ANJA.X@ULTRA.INSTINCT, THE.4.B.S@K.A.T.T.INDUSTRY, OREN@PAIN.KONSEPT, STEVE@TOXIC.COMA, SED@NUDLSUPPN, MARC@CRIPPLED.ABORTION, JOHAN@CODE.PRODUCTS, STEFANI@WMSE, WAYN+IAN@MILLENNIUM, RUDY@BETON.KOPF.MEDIA, KIM@COP.INT, STEFAN@MADESIGN, MICHAEL+WOLFGANG@DION.FORTUNE, ENEAS@FIBER, SEBA@SIDE.LINE, THORSTEN+STEFAN@OFF.BEAT, TORBEN@ZOTH.ONMOG, JAN@VERTIGO, ANDREAS@STILLBIRTH, SCOTT@HOLOCAUST.THEORY, CHRISTIAN@P.A.L, LOUIS+ALFRED@CELTIC.CIRCLE.PRODUCTIONS, LEN@IMPLANT, OLIVER@IMMINENT.STARVATION, CHRISTIAN@MASCHINENWELT, REZA@CRONICA, BRUNO@DANSE.MACABRE, CLAUS@DK.TERROR.TECHNO, JONATHAN@MISSION.CONTROL, MARC+ISABELLE@SABOTAGE, RIC@RAS.DVA, BO@SUB.SPACE.COMMUNICATIONS, STRATEGY@TRYLOK, CARRI@CYBERWARE.PRODUCTIONS, SHAWN+ED@ASCENT.PRODUCTIONS, HOLGER@COLLAPSED.SYSTEM, COLM@PENDRAGON, HOLGER@VUZ, CADDO@GRIDLOCK, DIRK@DAFT, FIXX@F.I.R.M., DON@21ST.CIRCUITRY, MARTIN@THE.CAGE, CHASE@RE.CON, TIMO@MACHINERY, RALF@DRAG.AND.DROP, STR@ROCK.DEAD, STEVE@DOO.DOO.FACTOR, PER@ENERGY.REKORDS, DASID@SINLESS, MARK@BLOODLUST, JOSEPH@OPCION.SONICA, BRANDON@ORA, KEITH@E, SCOTT@PAIN.STATION, AARON@YAHOO, RIK@RAORBURN, STEFANO@U.T.B.R., MICHELLE@ANDERSON.PUB, DAVE@INDUSTRIAL.BIBLE, OLIVER@GLASNOST, PAUL@INDUSTRIAL.NATION, ALEX@RAPA.NUI, CHRIS@MECHANISM, STEFAN@ETERNITY, CAIN@NOMENCLATURA, PETER@PRO.PATRIA, ERK@HOCIO, PETE@MCT.PRODUCTIONS, GIL@NEW.WILL.PRODUCTIONS, FRANK@BROKEN.SEAL, PETRA@SHADOW.CAST, ANDREAS@SPV, MAURIS+RICH@IHAD, MAURIZIO@GERSTEIN, ESBJOORN@MEMENTO.MATERIA, SEBASTIAN@AUDIOGLOBE, MIKE@METROPOLIS, ROMAN@YV.NATION, PAUL@I.N., LISA@MOON.MYSTIQUE, ANDREW@FACTORIA, EINI@PLACEBO, RIK@RAORBURN, JEFF@TINMAN, ALEXANDER@DEAD.JUMP, DAVID@SAMPLER.ET.SANS.REPROACHES, CHERYL@TRACK.IN.THE.BOX, FRED@SOUNDBUSTER, FABRÍCIO+GUILHERME@AGHASTRANSMISSIONNETWORK, DAVID@ENERGY.RECORDS, POINTER@CONNECT.THE.DOTS, BOBBY@SOUNDZ, A.D@KONSORTIUM, MATT@ETHERHAUS, DIDIER@UNDER.THE.FLAG, ANDREAS@OBJECT, NEIL+MARK@ISOLATION.TANK, BRENDAN@DIGITAL.UNDERGROUND, CARSTEN@CAT.KILLER, UDO@HANDS, PAUL@PHOSPHOR, BARBARA@DELUXE, CARLOS@DIE.DARK, PAULO@ENGINE, GUS+VIN@NEUROPLAQUE, ANDY@INTERFACE, JEFF@L.E.SCATOPODE, JESSE+BILL@GREYALKIN, KORNI+SILVER@N.E.W.T., GILBERT@FRONT.DE.LEST, BERND@INDIVIDUAL.TOTEM, PAT@PROJEKT, CHRISTOPHE@PREMONITION, ANDREAS@FORMA.TADRE, BOB@ST.MARKS.PLACE, ALEX@HYPNOTIC.TRANCES, DAVE@THE.INDUSTRIAL.BIBLE, JAMES@THE.FREQUENCY.PROJECT, JESTER@SONIC.BOOM, JOHN@IMAGE.TRANSMISSION, BACTERIA@KNOCKABURRA, MARCEL@K.I.F.O.T.H., NELSON@BLACK.PUMPKIN, DAVE@DANGEROUS.MUSIC, DEAN@DISRAELI, THOMAS@SDS, FERNANDO@OGO, 2RS@BOOTSECTOR, GEORGE@T.H.C., LUIS@SYMBIOSE, SURGE@COEXISTENCE, JORGE@FORGE.AHEAD, JAY@FIFTH.COLVMM, BRYAN@JAGD.WILD, ARMAND@NETTWERK, ROBERTO@ARTEFAKTO, EVERYONE WHO STAYS IN TOUCH, ANYONE WE FORGOT, AND YOU!

SPECIAL THANKS TO: ALL THE BANDS AND LABELS THAT GRACIOUSLY COOPERATE AND COLLABORATE WITH US, EVERYONE AT ELECTRIC DEATH TRIP (ESPECIALLY BRYAN AND STEVE FOR THE DUMPI), THE WHOLE BAVARIAN FAMILY, WAYN AT MILLENNIUM (FOR BOOKING THE TOUR), ALL OF OUR SUBSCRIBERS, READERS, CONTRIBUTORS, AND SUPPORTERS, EVERYONE WHO PAYS ON TIME, AND EVERYONE WHO IS PATIENT AND UNDERSTANDING OF OUR HECTIC SCHEDULES.

UNDYING GRATITUDE + AFFECTION TO: KATHY, JEN, AGGIE + PETER (CONGRATS!), RICHARD, MARY ANN + ROCCO, STEFANI, JEFF + IVY, RYAN, ROBERT + CATHY, SCOTT, BRYAN, TARYN, SAMANTHA, RICH, ALLISON, JORDAN + ALEX, NATE + ANNA, AND ALL OF OUR FRIENDS AND FAMILY THAT PUT UP WITH OUR SHIT.

NO THANKS TO THE DIFFICULT FEW WHO OPPOSE AND OBSTRUCT OUR PRODUCTIVITY.

AND YET AGAIN, AN ESPECIALLY VISCERAL FUCK YOU TO EVERY PATHETIC LIAR WE KNOW!

THIS ISSUE IS DEDICATED TO DREW, FOR FOUR WONDERFUL YEARS OF DEDICATION, COMMITMENT, LOVE, AND SUPPORT. THE BEST OF LUCK IN EVERYTHING YOU DO. YOU WILL NEVER BE FORGOTTEN. I LOVE YOU.

IN LOVING MEMORY OF JOHN ZIMMERMAN - ONE OF THE MOST EXTRAORDINARY AND MISUNDERSTOOD PEOPLE OF OUR TIME. R.I.P.

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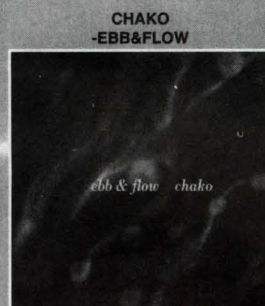
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SALLY DOHERTY
-SAME

CHAKO's expressive voice will probably still be remembered by many who are familiar with JACK OR JIVE. While her debut album brings on an almost manic-depressive atmosphere, the British artist SALLY DOHERTY uses classical instrumentation such as the piano, violin, cello and harp to give voice to the melancholic songs of her exciting first album.

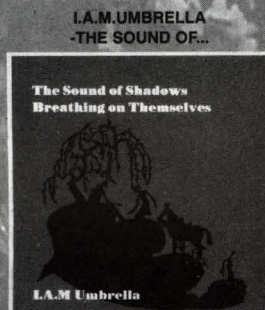


CHAKO
-EBB&FLOW

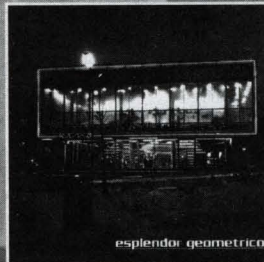


FETISCH PARK
-INSTINKTVERLUST

While I.A.M.UMBRELLA seem to delicately carry of the listener deeper and deeper into a mysterious jungle, FETISCH PARK are also thematically devoted to the ritual aspect of this Drag&Drop branch. At the same time both albums are dominated by percussive and rhythmic sounds.

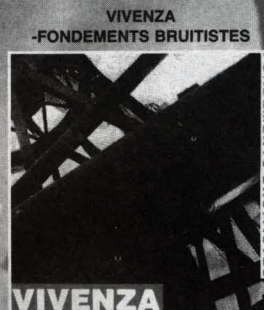


I.A.M.UMBRELLA
-THE SOUND OF...

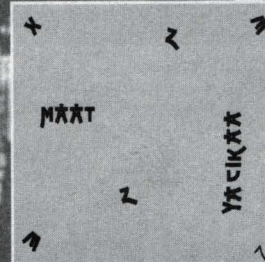


ESPLENDOR GEOMETRICO
-KOSMOS KINO

This is Industrial music in its purest form, and an informed audience is most probably acquainted with both releases. VIVENZA's retrospective contains his first LP, the first single and a bonus track. The re-release of ESPLENDOR GEOMETRICO as well is a delightful ecstasy for every lover of Noise. It also contains a bonus track and it bursts with sheer energy.



VIVENZA
-FONDEMENTS BRUITISTES



MAAT
-YACIKAA

Both of these Industrial works contain rather restrained minimalist sounds. While MAAT on their third album blend energetic concrete and ambient sounds, MERCANTAN's debut album brings on a darker and more threatening atmosphere.



MERCANTAN
-IX



DRAG&DROP's intention is to offer a variety of closely related musical areas in order to give the listener an idea about the extensive range of planned releases. This has been realised by a subtle discrimination within this specific range of music. These first eight titles already clarify the intentions of the different branches INDUSTRIAL, RITUAL and ELVES. Further areas such as AMBIENT and AVANT-GARDE will follow.

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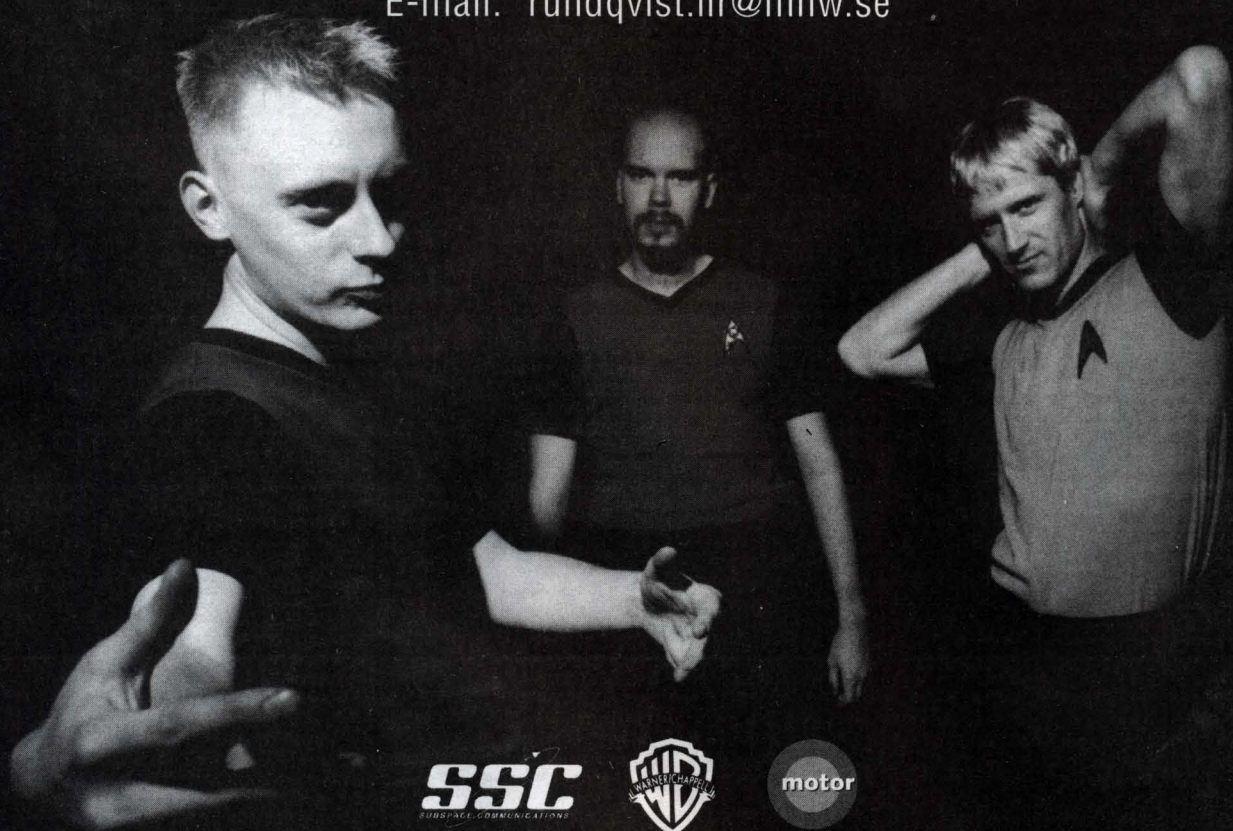
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e-link ■ extreme@well.com
data link ■ www.xtr.com/extreme
current ■ MERZBOW : AGE OF 369 / CHANT 2 CD (limited) ■ MUSLINGAUZE : UNITED STATES OF ISLAM CD (re-issue) ■ SKULI SVERRISSON : Ceremonie CD ■ SOCIAL INTERIORS : TBA CD ■ SOMA (SNOG) : THE INNER CINEMA CD ■ RUE/FAHEY : TBA CD ■ END

ORIGIN:

AUSTRIA

file ■ RAPA NUI
location ■ PO Box 148, 1043 Vienna
contact ■ Alexander Wank
e-link ■ wank.stench@blackbox.at
current ■ ON/OFF (SPINE) : ROUGE CD ■ SPINE : BRUTE DESIRE CD ■ END

ORIGIN:

BELGIUM

file ■ CODE PRODUCTS
location ■ Bivakstraat 59, 3970 Leopoldsburg
contact ■ Johan Van Roy
e-link ■ www.club.innet.be/~pub00037/sucomm.htm
data link ■ FRAMES A SECOND : ACHIEVED BY LOW
current ■ DISTORTION MC ■ FRIODE ÉQUATION : VITRIOL MC ■ LESCURE 13 (SUICIDE COMMANDO / STIN SCATZOR) : RESUR-RECT MC ■ STIN SCATZOR : TBA MC ■ V / A : VOLTAGE MC (MONOLITH, LESCURE 13, EVIL SERMON) ■ SUICIDE COMMANDO : ELECTRO CONVULSION THERAPY (re-issue) MC ■ END
reference ■ OFF BEAT ■ ELECTRIC DEATH TRIP ■ STEELWORK PRODUCTIONS

file ■ DAFT RECORDS
location ■ Stationsstraat 116, 9120 Beveren
contact ■ Dirk Ivens
data link ■ www.daft-records.com
current ■ DIVE : SNAKEDRESSED CD (w / I. Lusco / NIGHTMARE LODGE) ■ HYBRIDS : COR-TEX STIMULATION CD ■ MONOLITH (ex-INSEKT) : COMPRESSED FORM CD ■ S.CORE : TBA CD ■ SLEEP CHAMBER : TBA CD ■ ESPLENDOR GEOMÉTRICO : EN-CO-D ESPLENDOR CD (remixes by DIVE, NUMB, SONAR, CHRIS & COSEY) ■ SONAR : TBA CD ■ ESPLENDOR GEOMÉTRICO : TARIKAT CD (re-issue) ■ END

appendix.01 ■ BODY RECORDS
current ■ V / A : EVEN THE DOGS IN THE WILD CD (LESCURE 13, HYPNOSKULL (SONAR), MILDREDA) ■ END
reference ■ ANT-ZEN ■ APOCALYPTIC VISION / LIBERATION AND ECSTASY ■ COP INT'L ■ GEOMÉTRIK ■ DIVINE COMEDY

file ■ KK RECORDS
location ■ Krijgsbaan 240, 2070 Zwijndrecht, Antwerp
contact ■ ****access denied****
e-link ■ kkna@kkrecords.be
data link ■ www.inforamp.net/~kkna/index.html
current ■ LASSIQUE BENDTHAUS : POP ARTIFICIAL CD ■ NOSHINTO (SONAR / HYPNOSKULL) : REVENGE OF THE 50 FT. MONOGROOVE CD ■ SCORN : ZANDER CD ■ RA-X : STEKKER CD ■ RIOU : CONE OF FUSION CD ■ END

appendix.01 ■ NOVA ZEMBULA
current ■ BRAIN PILOT : ILLEGAL ENTRY MCD ■ BRAIN PILOT : INTERFACE 3.0 CD ■ BULBAWEE : BULBAWEE MCD ■ LOW TECH HEROES : LOW TECH HEROES CD ■ V / A : NATURAL BORN TECHNO VOL. 4 CD (DELTA PLAN, SYMPATHY NERVOUS, XINGU HILL) ■ ZEN PARADOX : CATHAR-SIS CD ■ END
appendix.02 ■ RADICAL AMBIENT

current ■ OMNICON : ELECTRONIC DANCE MUSIC CD ■ V / A : EXIT TO NEW YORK CD (ARC, BEROKESCH, SYNAPSE) ■ YELLOWCAKE : INNER STATE STATIONS CD ■ END

file ■ SIDE-LINE
location ■ 135 Rue Champ du Roi, 1040 Bruxelles
contact ■ Séba Dolimont
e-link ■ sideline@ping.de
data link ■ www.pobox.co.uk/vnv/sideline/sl.htm
current ■ SIDE-LINE no. 22 : SOUNDLINE VOL. 6

MAG / CD ■ !AiBoFoRcEn<- : SONS PAL-LAITIFS CD ■ !AiBoFoRcEn<- : THE DYING ROSE MCD ■ HEXEDENE : CHOKING ON LILIES CD ■ IMPLANT : BRAIN FX MCD ■ IMPLANT : ABDUCTED 3CD ■ CONSTRUUGLE TEST (w / M. van DUUREN / IMAGE TRANSMISSION) : WELFARE WASTE CD ■ CONSTRUUGLE TEST : WELFARE TASTE MCD ■ THE DUST OF BASEMENT : REMEMBRANCES CD ■ THE DUST OF BASEMENT : WORDS OF GOD MCD ■ FICTION 8 : TBA CD ■ (IN)TERNAL (!AiBoFoRcEn<- / XINGU HILL / IMPLANT) : METAMORPHOSIS MCD ■ (IN)TERNAL : DYSFUNCTIONAL SUBCONSCIOUS CD ■ IONIC VISION : THE END MCD (prod. by LA SOCIÉTÉ ANONYME) ■ FUZE BOX MACHINE : TBA CD ■ NERVE CONFLICT (!AiBoFoRcEn<- / SLEEPWALK) : TBA CD ■ V / A : KRAFTY MOVE CD (tribute to KRAFTWERK) ■ V / A : ELEKTRAUMA VOL. 4 CD (on TRITON, w/ FUNKER VOGT, TRYLOK, ATTRITION) ■ V / A : GOTHIC ENIGMA VOL. 2 CD (on TRITON) ■ V / A : DIVA X MACHINA CD (on COP INT'L, w/ !AiBoFoRcEn<- , COLLIDE, HEXEDENE) ■ END

reference ■ CELTIC CIRCLE PRODUCTIONS / KHAZ-AD-DUM ■ COP INT'L ■ TRITON ■ RE-CONSTRUCTION ■ ORAMUSIC

ORIGIN:

BRAZIL

file ■ CRI DU CHAT DISQUES
location ■ ****access denied****
contact ■ Twin
e-link ■ cridchat@mandic.com.br
data link ■ www.ebm.pucpr.br
current ■ AGHAIST VIEW : VAPOR EYES CD ■ MORGUE : SWEET APOLOGY OF DEATH CD ■ SIMBOLO : WORKING TIMES ■ V / A : ESSENCE- A TRIBUTE TO NEW ORDER (AGHAIST VIEW, MORGUE, SIMBOLO) ■ END
reference ■ FIBER ■ NEW WILL PRODUCTIONS ■ ELECTRIC DEATH TRIP

file ■ FIBER
location ■ Cx. Postal 42396, São Paulo/SP, CEP: 04299-970
contact ■ Eneas Neto
e-link ■ fiber@mandic.com.br
data link ■ ****access denied****
current ■ DISTRIBUTION ■ END

file ■ NEW WILL PRODUCTIONS
location ■ Alameda das Olivieras 53, S.B.Campo, São Paulo/SP, CEP: 09811-380
contact ■ Gil O. Santos
e-link ■ morgue@mandic.com.br
data link ■ www.geocities.com/SunsetStrip/Palms/5953
current ■ MORGUE : SWEET APOLOGY OF DEATH CD ■ GLASS HOUSE : TBA CD ■ MADS IN THE HOUSE : TBA CD ■ MAGGOT : TBA CD ■ END
reference ■ CRI DU CHAT DISQUES

file ■ PROLAPSE RECORDS
location ■ R. Ernesto Giorino, 50, Apt.101, Kobrasol-São Jose/SC, CEP: 88102-260
contact ■ Heráclito Maia
e-link ■ prolapse@matrix.com.br
data link ■ www.ebm.pucpr.br/prolapse/site.htm
current ■ CITY LIMITS : ARTIFACT MC ■ CYBER-NETIC FACES : SLAUGHTER SYSTEM MC ■ CYBERTHREAT : HIGH ALIEN FRE-QUENCIES MC ■ DEAD JUMP : HOLY MIND MC ■ FRONT RUNNER : DECEIT MC

continued ■ KREMASTER : ACESS MC ■ KREMAS-TER : COMA MC ■ NEKROPSY (KREMAS-TER) : PROFESS MC ■ ORGANIC INSIGHT : NO CONTROL OF SENSE MC ■ END

ORIGIN:

CANADA

file ■ FACTORIA
location ■ #504, 884 Bute St., Vancouver, BC
contact ■ Andrew Amy
e-link ■ factoria@helix.net
data link ■ www.helix.net/~factoria
current ■ THE FOURTH MAN : ONANEIRSHOW CD ■ END
reference ■ OUT OF LINE

file ■ KILLER SEX MACHINA
location ■ 2305 Vista Court, Coquitlam, BC, V3J 6W2
contact ■ David London
e-link ■ ksmrecords@infomatch.com
data link ■ www.infomatch.com/~ksmrecords
current ■ V / A : ORACLE POOL VOL. 2 CD (w/ THE FOURTH MAN, JAGD WILD, MULTIPLEX) ■ VIOLET BLACK ORCHID / BYTET : SPLIT V7 ■ VIOLET BLACK ORCHID : VBO MC ■ END

file ■ NETTWERK
location ■ Box 330,1755 Robson St., Vancouver, BC V6G 3B7
contact ■ Armand Sebris
e-link ■ info@nettwerk.com
data link ■ www.nettwerk.com
current ■ DELERIUM (FLA) : KARMA CD ■ DELERI-UM : KARMA 2CD (limited) ■ DELERIUM : EUPHORIA (FIREFLY) MCD ■ V / A : ULTRADANCE CD (CJ BOLLAND, MK, TRANSLANTIC SOUL) ■ V / A : PLASTIC VOL. 1 CD (CHEMICAL BROTHERS, MEAT BEAT MANIFESTO, UNDER-WORLD) ■ END
reference ■ SUB-CONSCIOUS COMMUNICATIONS

file ■ SUB-CONSCIOUS COMMUNICATIONS
location ■ #900, 525 Seymour St., Vancouver, BC V6B 3H7
contact ■ ****access denied****
e-link ■ subcon@process.org
data link ■ process.org/subcon/
current ■ CEVIN KEY : MUSIC FOR CATS CD ■ DOUBTING THOMAS : TBA CD ■ DOWN-LOAD (C. KEY / G. P-ORRIGE) : III CD ■ DOWNLOAD : TBA MCD ■ KONE : TBA CD ■ PLATEAU (C. KEY) : DUTCH FLOWERS MLP ■ PLATEAU : DUTCH FLOWERS (REMIXES) MCD ■ PLATEAU : MUSIC FOR GRASSBARS CD ■ SKINNY PUPPY : TBA CD (REMIXES??!) ■ SKINNY PUPPY : TBA 2CD (SAMPLES??!) ■ V / A : PARA-DIGM SHIFT CD (SKINNY PUPPY, TEAR- reference ■ GARDEN, DOUBTING THOMAS) ■ END
NETTWERK ■ OFF BEAT ■ HYPNOTIC

ORIGIN:

DENMARK

file ■ DECAY RECORDS
location ■ PO Box 179, DK-1005 CPH, Copenhagen
contact ■ Kim Hardrup
current ■ INSTITUTE...CRIMINALLY INSANE : TEENMEAT CD ■ A.U.M. : TBA CD ■ END

file ■ HARD RECORDS
location ■ Ravnsborgade 15B, 2tv., 2200 Copen- contact ■ hagen N
e-link ■ Peter Frellesen
data link ■ hyperreal.com:2000/0/music/labels/hard/
current ■ BIRMINGHAM 6 (w / J.L. DeMEYER) : THE KILL V12 ■ BIRMINGHAM 6 : YOU CAN- NOT WALK HERE : MCD ■ LIGHTS OF EUPHORIA : FAHRENHEIT CD ■ GOD-HEADS : THE RUSH INSIDE-THE RESHUFFLE CD ■ GODHEADS : ORDI-NARY SWOON CD ■ END

appendix.01 ■ OUT LOUD
current ■ ****access denied****
reference ■ SPARK COMMUNICATIONS ■ ZOTH OMMOG ■ CLEOPATRA

file ■ SLOP PAIL/TRANSFIXION
location ■ Slojfen 19, DK-3060 Espergårde
contact ■ Peter Rask
current ■ PSYCHOPOMPS : TBA CD ■ END

ORIGIN: FINLAND

file ■ CYBERWARE PRODUCTIONS
location ■ PO Box 623, FIN-33101 Tampere
contact ■ Carri Suksia
e-link ■ cyberwar@sci.fi
data link ■ www.sci.fi/~cyberwar/e.html
current ■ NEUROACTIVE : PHONIC TRACE CD ■
TERMINAL CHOICE : KAAOS GOTT MCD
■ V / A : MELT 2 CD ■ END

ORIGIN: FRANCE

file ■ F.I.R.M.
location ■ 4 Petite rue Grosley, 10000 Troyes
contact ■ Nicolas Francois-Xavier
current ■ BRAIN LEISURE : TEK.NET CD (rmxs by
:WUMPS CUT, SUICIDE COMMANDO,
THD) ■ BRAIN LEISURE : DOM 4 P-
LEISURE CD (rmxs by HAUJOBB, HELL-
SAU, IDIOT STARE) ■ END
reference ■ BETON KOPF MEDIA ■ label to be con-
firmed

file ■ IN / SCENE
location ■ 3 rue des Girondins, 92210 Saint-Cloud
contact ■ ****access denied****
e-link ■ jcg@in-scene.com
data link ■ www.in-scene.com
current ■ ENDRAUM : BLAUKE CD ■ RISE AND FALL
OF A DECADE : FORGET THE 20th CEN-
TURY CD ■ END OF ORGY : CAMEL
AMER CD (license) ■ END
reference ■ WEISSER HERBST PRODUKTION

ORIGIN: GERMANY

file ■ ANT-ZEN
location ■ Lessingstraße, 7A, 93049 Regensburg
contact ■ S. Alt
e-link ■ s.alt@regensburg.netsurf.de
data link ■ www.pobox.co.uk/vnnv/ant-zen/index.htm
current ■ NOISEX : OVER AND OUT BOX (CD + V7
set) ■ NOISEX : OVER AND OUT CD ■
NOISEX : TBA (collaboration-project with
several artists) ■ ANDXENSE : TBA LP ■
ARS MORIENDI : MEMORANDUM BOX
(CD+LP) ■ AUBE : TBA CD ■ AUBE /
TELEPHRIQUE : DASEINSSPANNE PIC-
V7 ■ BEQUEEN : TBA V10 ■ CRAWL UNIT
: MALFUNCTION FOR ORCHESTRA V7 ■
DEUTSCH NEP-A-L : COLLABORATION
PIC-V7 ■ HYBRIDS : TBA BOX (CD - incl.
DEUTSCH NEPAL + P-A-L) ■ IMMINENT
STARVATION (DELTA FILES, AXIOME,
TORSION) : HUMAN DISLOCATION CD ■
K2 : ANYBODY... V10 ■ MAEROR TRI :
TBA PIC-V10 ■ MONDBLUT :
ANGSTERFULTES MORGEN CD ■ P-A-L
: M@RIX CD ■ SONAR : TBA V10 ■
SYNAPSCAPE : RAGE CD ■ SYNAP-
SCAPE : HELIX V7 ■ STROMLINIE :
TUNNEL V10 ■ V / A : 40 WINGS LP ■ V / A :
GLOBAL PATTERN PIC-V7 ■ TELE-
PHRIQUE : LICHT UND SCHATTEN CD ■
TEMPLEGARDENS : TBA CD ■ YASNAIA :
TBA LP ■ END

appendix.01 ■ HYMEN
current ■ IMMINENT STARVATION : HUMAN RELO-
CATION LP ■ ULTRA INSTINCT : INSTINC-
TIVE LP ■ BEEFCAKE : A1-B2 MLP ■ VOS-
TOK : TBA LP ■ END

appendix.01 ■ DÜBEL
current ■ V / A : KONTRAST BOX (5xV7, w/ AUBE,
CONTAGIOUS ORGASM, MSBR,
SCHLOSS TEGAL, TOY BIZARRE) ■ TOY
BIZARRE : KDI DCTB 02 CD ■ AUBE /
SSHE RETINA STIMULANTS : VIDEO
FIELD RECORDINGS PIC-V12 ■ END

appendix.01 ■ NEW EBM DIVISION TO BE CONFIRMED
current ■ ****access denied****
reference ■ K:A:T:T INDUSTRY ■ BETON KOPF
MEDIA ■ NOVA TEKK

file ■ APOCALYPTIC VISION
location ■ Ahornweg 19, 64807 Dieburg, Germany
contact ■ ****access denied****
e-link ■ apovis@t-online.de

current ■ CLAIR OBSCUR : SANS TITRE CD ■
SOPOR AETERNUS : EHJEH ASCHER
AHJEH MCD ■ SOPOR AETERNUS : THE
INEXPERIENCED SPIRITUAL TRAVELER
CD ■ SUBSTANT : INTERSOLAR VISION

appendix.01 ■ CD ■ END
current ■ LIBERATION AND ECSTASY
DOSE ZERO (ESPLENDOR GEO-
METRICO) : PROMISE OV SUPERIOR CD ■
MOST SIGNIFICANT BEAT (ESPLEN-
DOR GEOMETRICO) : ELECTRONS AT
WORK CD ■ END

file ■ APOLLYON
location ■ Altenbaunae Straße 27, D-34134 Kassel
contact ■ ****access denied****
e-link ■ apollyon.antiphon@t-online.de
current ■ IKON : LIFE WITHOUT END MCD ■ IKON :
THE FINAL EXPERIENCE (remixes) CD ■
JERUSALEM SYNDROME (IKON / SUB-
TERFUGE) : THE BOOK OF DAYS CD ■ V /
A : NEW FACE OF APOLLYON CD ■ END

appendix.01 ■ ANTIPHON
current ■ SHINE : IN THE CENTER CD ■ END
reference ■ METROPOLIS

file ■ AUSFAHRT
location ■ Mühlenhof 18, 33790 Halle/Westfalen
contact ■ ****access denied****
e-link ■ 100411.513@compuserve.com
data link ■ ourworld.compuserve.com/homepages/ausfahrt
current ■ PRAGER HANDGRIFF : SCHLAGENDE
WETTER CD ■ REEL : STOCK CD ■ V / A :
ELECTROCITY VOL. 9 CD ■ END

file ■ BETON KOPF MEDIA
location ■ Marshallstraße 3, 84028 Landshut
contact ■ Rudy Ratzinger
e-link ■ rabenhirn@aol.com
data link ■ www.pobox.co.uk/vnnv/wumpscut/index.htm
current ■ WUMPS CUT : EMBRYODEAD CD ■
WUMPS CUT : EMBRYODEADBOX 2CD
(limited) ■ WUMPS CUT : DEEJAYDEAD
MCD (limited) ■ WUMPS CUT : MUSIC FOR
A SLAUGHTERING TRIBE 2CD ■ WUMPS-
CUT : ELEKTROCUTION CD (rmxs by
BRAIN LEISURE) ■ END

appendix.01 ■ MENTAL ULCER FORGES
current ■ ****access denied****
reference ■ ANT-ZEN ■ NOVA TEKK ■ METROPOLIS

file ■ BLANK YOUR MIND
location ■ Haldenstraße 71, 72631 Aichtal / Aich
contact ■ ****access denied****
e-link ■ dune@dinonet.it
current ■ PANKOW : PANKOW CD ■ PANKOW :
BURN, EUROPE, BURN MCD ■ PANKOW :
WODKA, ERDBEEREN, UND WEITERE
KATASTROPHEN (re-issue) ■ END

file ■ BROKEN SEAL
location ■ Morganstraße 40, 76137 Karlsruhe
contact ■ C. Wochele or Frank Roestel
e-link ■ djtempel@t-online.de
current ■ BLINK TWICE : OTHER LOCATIONS CD ■
END
reference ■ ORAMUSIC

file ■ CANDYLAND ENTERTAINMENT
location ■ Am Büchenberge 15, D-30453
contact ■ Kai Lutz
e-link ■ 100425.2056@compuserve.com
data link ■ www.infrarot.de/home/candy
current ■ LA FLOA MALDITA : SALUT JACQUES CD ■
PROJECT PITCHFORK : jCHAKRA:REDI
CD ■ PROJECT PITCHFORK : EN GARDE!
MCD ■ END

file ■ CAT KILLER
location ■ Krayerstraße, 31, 45276 Essen
contact ■ Carsten Vollmer
current ■ V / A : NEUE GEN-ERRA-TION CD ■ END

file ■ CELTIC CIRCLE PRODUCTIONS
location ■ PO Box 7113, 47601 Geldern
contact ■ Oliver Kaenders
e-link ■ celtic-circle-productions@t-online.de
data link ■ www.celtic-circle.com
current ■ THE AMP (PAGE 12) : SIRION CD ■ CAPI-
TAL HELL : STORIES OF PASSION AND
SERIOUSNESS CD ■ CAPITAL HELL :
VOW OF TENSION MCD ■ CRADLE OF
SPOIL : HEARTBEAT CD ■ THE ESCAPE :
AMARYLLIS CD ■ THE ESCAPE : ANTHEM
MCD ■ MALOCHIA : TBA CD ■ PAGE 12 :
INSIDE LIFE MCD ■ PAGE 12 : ON
RETURNING CD ■ PIERREPOINT : IDOL-
IZED MCD ■ PIERREPOINT : FINAL SCAN
CD ■ STRUKTURALLEGIE (PIERRE-

continued ■ POINT) : TBA CD ■ END
appendix.01 ■ KHAZAD-DÛM

current ■ ABSENT MINDED : KILLER MCD ■
ABSENT MINDED : PRESERVE YOUR
IGNORANCE CD ■ AXONAL WARFARE :
DEAD TIME MCD ■ AXONAL WARFARE :
STASIS INTERRUPTED CD ■ CYC-LOON
(PAGE 12) : SILENT MINDS. CD ■
CYCLOON : PLASMA FUSION CD ■ D.K. :
TBA CD ■ INERTIA : MIND ENERGY MCD
■ INERTIA : PROGRAMMED TO
RESPOND CD ■ IONIC VISION : PROPHE-
CY MCD ■ IONIC VISION : RAGE AGAINST
THE ACOUSTIC CD ■ PANIC ON THE
TITANIC : SENSITIVE MCD ■ PUTREFY
FACTOR 7 : DECAY SECTION CD ■
PUTREFY FACTOR 7 : REGULATION MCD
■ SECRET HOPE : A JOURNEY THROUGH
THE LAND OF HOPE CD ■ SECRET HOPE
: FOLLOW ME! MCD ■ SLEEPWALK :
HYPNOTIZE MCD ■ SLEEPWALK : THE
ICY TOP CD ■ SPLATTER SQUALL : SUS-
PIRIA MCD ■ POLITICS OF DEATH
(SPLATTER SQUALL) : TODGEBUHT CD
■ V / A : RECONSTRUCTION TIME CD
(Depeche Mode Tribute : w/ CYCLOON,
INERTIA, BIO-TEK) ■ V / A : THE DARK
SIDE OF DAVID BOWIE CD (David Bowie
Tribute) ■ END
reference ■ CRIPPLED ABORTION ■ SIDE-LINE ■
VERTIGO ■ THE GOTHIC GRIMOIRE

file ■ C.O.P. INTERNATIONAL (EUROPE)
location ■ Burgstraße 14, 61440 Oberursel
contact ■ Christian Petke
e-link ■ christian.petke@frankfurt.netsurf.de
data link ■ www.copint.com
current ■ ****access denied****
reference ■ C.O.P. INTERNATIONAL (US)

file ■ CRIPPLED ABORTION RECORDS
location ■ Auf Dem Heidland 3, 27628 Driftsethe
contact ■ Marc Keithan
data link ■ www.celtic-circle.com
current ■ PRO PATRIA : QUOD ERAT DEMON-
STRANDUM CD ■ PRO PATRIA : TBA
MCD ■ SYSTEM DER DINGE : TBA CD ■
SYSTEM DER DINGE : TBA MCD ■ END
reference ■ CELTIC CIRCLE PRODUCTIONS

file ■ DANSE MACABRE
location ■ Jean Paul Straße 26, 95444 Bayreuth
contact ■ Bruno Kramm
e-link ■ 100557.2445@compuserve.com
data link ■ ourworld.compuserve.com/homepages/das_ich/
current ■ DAS ICH : EGODRAM CD ■ DAS ICH :
DAS INNER ICH CD ■ DAS ICH : DAS
INNER ICH CD (LIMITED EDITION) ■ END
reference ■ BLACK ORCHID MUSIC

file ■ DARK VINYL/DVLR
location ■ Kettelerstraße 4, 95652 Waldassen
contact ■ ****access denied****
e-link ■ dvinyi@sfabrik.de
data link ■ www.sfabrik.de/clients/dvinyi/html/dvinyi.htm
current ■ ****access denied****

file ■ DEADHEAD TAPE PRODUCTIONS
location ■ Nährweg 22, 49356 Diepholz
contact ■ Andreas Schmidt
current ■ V / A : VOLTAGE MC (w/ DB.F, FRAMES A
SECOND, MILDREDA) ■ END
reference ■ CODE PRODUCTS ■ VERTIGO

file ■ DION FORTUNE
location ■ Hospeltstraße 66, 50825 Köln (Ehrenfeld)
contact ■ Michael or Wolfgang
e-link ■ 101674.1556@compuserve.com
current ■ GARDEN OF DELIGHT : SYMBOLISM
ALIVE 1991-1994 CD (live) ■ PASSION
NOIRE : MORE CD ■ V / A : 2222 TAGE
DION FORTUNE CD (w/ DIE MASCHINE,
FADING COLOURS, CHILDREN OF NO
RETURN) ■ V / A : DION FORTUNE VOL. 5
2CD ■ END

appendix.01 ■ BORED BEYOND BELIEF
current ■ VOLTAIC : LOCK ON- VOLTAIC CD ■ END

file ■ DISCORDIA
current ■ ****access denied****
appendix.01 ■ TRITON
location ■ Am Liffersmühle 95, 47877 Willich
contact ■ Klaus Bader
e-link ■ discordia@t-online.de
current ■ IMAGE TRANSMISSION : FILTH CD ■ KIR-
LIAN CAMERA (ex-T.A.C.) PICTURES
FROM ETERNITY CD ■ GERSTEIN : ST.
ANTHONY'S FIRE CD ■ V / A : ELEKTRAU-
MA VOL. 4 CD ■ V / A : GOTHIC ENIGMA

continued ▣ VOL. 2 CD ▣ END
reference ▣ SIDE-LINE

file ▣ DRAG AND DROP
location ▣ Süsterfeldstraße 61, 52072 Aachen
contact ▣ Ralf von der Weiden
current ▣ INDUSTRIAL ▣ RITUAL ▣ ELVES ▣ AMBI-
ENT ▣ AVANTE-GARDE ▣ END
appendix.01 ▣ DRAG & DROP - INDUSTRIAL
current ▣ ESPLENDOR GEOMÉTRIO : KOSMOS
KINO CD (re-issue) ▣ MAAT : YECIKAA CD
▣ MERCANTAN : IX CD ▣ VIVENZA :
FONDEMENTS BRUITISTES CD (re-issue)
▣ END

appendix.02 ▣ DRAG & DROP - RITUAL
current ▣ FETISCH PARK : INSTINKTVERLUST CD
▣ I.A.M. UMBRELLA : THE SOUND OF
SHADOWS BREATHING ON THEM-
SELVES CD ▣ END

appendix.03 ▣ DRAG & DROP - ELVES
current ▣ JACK OR JIVE : KENKA CD ▣ CHAKO
(JACK OR JIVE) : EBB & FLOW CD ▣
SALLY DOHERTY : SALLY DOHERY CD ▣
END

appendix.04 ▣ DRAG & DROP AMBIENT
current ▣ ****access denied****
appendix.05 ▣ DRAG & DROP AVANTE-GARDE
current ▣ ****access denied****

file ▣ ELECTROPE
location ▣ Schulstraße 17, 24558 Henstedt-Ulzburg
contact ▣ Jan Winterfeld
e-link ▣ jwinter327@aol.com
current ▣ ****access denied****

file ▣ EFA
location ▣ Neuer Billwerder Deich, 20539 Hamburg
contact ▣ ****access denied****
e-link ▣ 100434.1520@compuserve.com
data link ▣ www.efamedien.com
current ▣ ****access denied****

appendix.01 ▣ ITN COMM.
current ▣ LES JUMEAUX (IN THE NURSERY) :
COBALT CD ▣ END
reference ▣ KODEX / SUSHIA LIGHT

file ▣ EUROMEDIA
location ▣ Uferstraße 73, 45881 Gelsenkirchen-Buer
contact ▣ ****access denied****
current ▣ NOVA TEKK (DISTRIBUTION + MER-
CHANDISING) ▣ SUB TERRANEAN (COM-
PILATIONS) ▣ NIGHTSHADE PRODUC-
TIONS (DARKWAVE) ▣ VISAGE (SYNTH-
POP) ▣ OFF BEAT (ELECTRO / TECHNO)
▣ END

appendix.01 ▣ SUB TERRANEAN
current ▣ V I A : GODFATHERS OF GERMAN GOTH-
IC VOL. 2 CD ▣ V I A : MOONRAKER VOL.
32CD ▣ V I A : WE CAME TO DANCE VOL.
102CD ▣ END

appendix.02 ▣ VISAGE
current ▣ AQUA : MELANCHOLY IS THE KEY TO suc-
CESS CD ▣ RAME : SPACE'S EMBRACE CD
▣ THE NORTHERN TERRITORIES : ORANGE
MOONCD ▣ POINT OF VIEW : ONE CD ▣ END
reference ▣ OFF BEAT

file ▣ GLASNOST
location ▣ Glockengießerwall 17, 20095 Hamburg
contact ▣ Oliver Koble
e-link ▣ glasnost@t-online.de
data link ▣ www.glasnost.com
current ▣ DROWN FOR RESURRECTION : I'M
HUMAN CD ▣ EMOTIONAL OUTBURST :
IF THE FIRMAMENT TREMBLES CD ▣
END

file ▣ GYMNASIIC
location ▣ Dianstraße 1, 80538 München
contact ▣ Carl Erling
e-link ▣ 100610.1716@compuserve.com
data link ▣ www.netville.de/gymnastic
current ▣ ****access denied****

appendix.01 ▣ DAYDREAM
current ▣ INSIDE (PSYCHE) : NOVEMBER DAYS
MCD ▣ SECOND SIGHT : ANIMALS CD ▣
END

file ▣ HANDS
location ▣ Missundestraße 52, 44145 Dortmund
contact ▣ Udo Wiesmann
current ▣ WINTERKÄLTE : PROGRESSIVE V10 ▣
V I A : 2/3 CD (DIVE, ESPLENDOR
GEOMÉTRICO, WINTERKÄLTE) ▣ END

file ▣ HYPNOBEAT
location ▣ PO Box 910127, 90259 Nürnberg
contact ▣ ****access denied****
e-link ▣ 100660.1760@compuserve.com

data link ▣ www.hyperium-rec.com
current ▣ CALVA Y NADA : COMPILATION CD (best
of) ▣ DIGITAL FACTOR : COUN-
TERCHECK CD ▣ DIGITAL FACTOR : DE
FACTO BOX (metal box CD) ▣ EVILS TOY :
TBA BOX (metal box) ▣ RE / ACT (prod. by
EVILS TOY) : VIRTUAL SYMMETRY MCD
▣ RE / ACT : TBA CD ▣ TECHNOGOD :
2000 BELOW ZERO CD ▣ TRIAL : ZERO
FEELINGS CD (re-issue w/ new tracks) ▣ V I
A : FROM HYPNOTIC TO HYPERSONIC
PART 2 CD ▣ V I A : FETISH SOUND-
TRACKS PART II (SABOTAGE, DIE
FORM, CALL) ▣ VLAD : SECRET LAN-
GUAGE CD ▣ END

file ▣ K:A:T:T INDUSTRY
location ▣ Freystraße 1, 80802 München
contact ▣ Raoul Roucka
e-link ▣ roucka@t-online.de
data link ▣ www.lnfrat.de/home/noisex
current ▣ NOISEX : OVER AND OUT BOX (CD + V7)
▣ NOISEX : OVER AND OUT CD ▣ NOISEX :
TBA (collaboration-project with several
artists) ▣ ANDXESION : TBA LP ▣ DKF :
LIVE ON EARTH CD ▣ T.U.T.P. : TBA CD ▣
HATECLUB : TBA CD ▣ END
reference ▣ ANT-ZEN

file ▣ KM-MUSIK
location ▣ Marienfelder Straße 52, 48301 Gütersloh
contact ▣ ****access denied****
e-link ▣ sodelight@aol.com
data link ▣ members.aol.com/sodelight
current ▣ ABSURD ADVENTURES : AD ABSURDUM
CD ▣ XOL DOG 400's RAPID DOG : PONG
EP MCD ▣ TYSKE LUDDER :
CREUTZFELDT MCD ▣ XOL DOG 400 :
UNSTABLE PROTOTYPE ▣ END

appendix.01 ▣ SOUNDS OF DELIGHT
current ▣ SYRIA : A GIFT FROM CULTURE CD ▣
REMEMBRANCE : OBLIVION CD ▣ END

file ▣ KODEX / SUSHIA LIGHT
location ▣ Barfusserstraße 27, 35037 Marburg/Lahn
contact ▣ ****access denied****
data link ▣ www.efamedien.com
current ▣ STILL SILENT : SICK WORLD CD ▣
STROMKERN : FLICKER LIKE A CANDLE
CD ▣ THINE EYES : STARES IN RUIN CD ▣
END
reference ▣ EFA

file ▣ MACHINERY
location ▣ Kurfürstenstraße 23, 10785 Berlin
contact ▣ Timo Jalkanen
e-link ▣ 100600.717@compuserve.com
data link ▣ www.noiserecords.com
current ▣ STATIC ICON : IT'S A LIFESTYLE MCD ▣
STATIC ICON : SLAVE CD ▣ SYNTEC :
TBA MCD ▣ END
appendix.01 ▣ DYNAMICA
current ▣ COPTIC RAIN : CLARION'S END CD ▣
MEATHEAD : PROTECT ME FROM WHAT
I WANT CD ▣ OOMPHI : REMIXES MCD ▣
OOMPHI : WUNSCHKIND MCD ▣ END

file ▣ MASCHINENWELT
location ▣ Postfach, 12061 Berlin
contact ▣ Christian Weber
e-link ▣ styxx@fb3.fhtw-berlin.de
data link ▣ www2.fb3.fhtw-berlin.de/home/styxx/
maschinenwelt
current ▣ D.-PRESSIVE : WEG OHNE WIEDERKEHR
CD ▣ E-CRAFT : FORGE THE STEEL CD ▣
NEVER ENDLESS : ETERNITY OF LIES
MCD ▣ NOMENCLATURA : MUDDLE CD ▣
SEELENKRANK (TERMINAL CHOICE) :
SILENT PLEASURES CD ▣ V I A : MASCHI-
NENWELT COMPILATION VOL. 2 CD (w/
P.A.L. PSYCHE, NOMENCLATURA) ▣ END

file ▣ MUSIC RESEARCH GmbH
location ▣ Norsk-Data-3, 61352 Bad Homburg
contact ▣ Torben Schmidt
e-link ▣ music-research@techno.de
data link ▣ www.techno.de/music-research/
current ▣ AURAL EXPERIENCE ▣ FUTURE ▣ IR-
TEST ▣ MINDWORX ▣ SFX ▣ SUCK ME
PLASMA ▣ TETSUO ▣ ZOTH OMMOG ▣ END

appendix.01 ▣ ZOTH OMMOG
current ▣ BIO-TEK (J. Sharp / NEW MIND) : STEEL
ON SKIN MCD ▣ BIO-TEK : DARKNESS
MY NAME IS CD ▣ DARK ILLUMINATION :
TBA CD ▣ DECODED FEEDBACK :
TECHNOPHOBY CD ▣ ELECTRONIC
COUNTER MEASURES : AMBIVALENCE
CD ▣ EQUATRONIC : SHADOWLAND CD ▣
FUNKER VOGT : WORDS OF POWER

continued ▣ MCD ▣ FUNKER VOGT : TAKE CARE MCD
▣ FUNKER VOGT : WE CAME TO KILL CD
▣ GODHEADS : ORDINARY SWOON CD ▣
IN STRICT CONFIDENCE : COLLAPSE
MCD ▣ LEATHER STRIP : SELF INFLICT-
ED CD ▣ LEATHER STRIP : ANAL
CABARET MCD ▣ NEUROPLAGUE :
ALTER CD ▣ SEVEN TREES : EMBRAC-
ING THE UNKNOWN CD ▣ TRYLOK :
CONTRAST CD ▣ TRYLOK : NEVER GIVE
UP MCD ▣ V I A : A TRIBUTE TO CD (w/
ISC, LEATHER STRIP, FUNKER VOGT)
▣ V I A : MIDEM CD ▣ V I A : THE HISTORY
FILES VOL. 1 CD (best of collection) ▣ V I A
: BODY RAPTURE VOL. 7 (w/ SEVEN
TREES, BIO-TEK, DARK ILLUMINATION)
2CD ▣ X-ACT : BARREL OF A GUN MCD ▣
CONTROLLED FUSION : UNNATURAL
CAUSES CD (re-issue) ▣ MENTALLO &
THE FIXER : THERE IS NO AIR TO
BREATHE CD (best of) ▣ END
reference ▣ CLEOPATRA ▣ METROPOLIS

file ▣ OFF BEAT
location ▣ Horster Straße 27, 45897 Gelsenkirchen-Buer
contact ▣ Stefan Herwig and Thorsten Stroht
e-link ▣ offbeat@t-online.de
data link ▣ www.offbeatassault.com
current ▣ CLICK CLICK : TBA CD ▣ DECREE (ex-
WILL) : WAKE OF DEVASTATION CD ▣
DELAY : WINTER PANOIA CD ▣ CYAN :
RAGE MCD ▣ DOWNLOAD : III CD
(license) ▣ DOWNLOAD : TBA MCD
(license) ▣ FRACTURE : HELL MCD ▣
FRONT LINE ASSEMBLY : F.L.A.VOUR OF
THE WEEK CD ▣ HEAVY WATER FACTO-
RY : AUTHOR OF PAIN CD (license) ▣
HAUJOBB : MATRIX 2MCD ▣ INDIVIDUAL
TOTEM : ARTIFICIAL LIFE CD ▣ MENTAL-
LO & THE FIXER : BURNED BEYOND
RECOGNITION CD (license) ▣ M&TF :
CENTURIES MCD (license) ▣ M&TF :
VISIONARIES MCD (license) ▣ SUICIDE
COMMANDO : CONSTRUCT-DESTRUCT
CD ▣ UNIT:187 : LOADED CD (license) ▣ V
I A : INTEL-LIGENT INSIDE CD (w/
UNDERWORLD, VAC, FLA) ▣ V I A : O-
FILES VOL. 2 CD (VAC, SUICIDE COM-
MANDO, KALTE FARBEN, RAVENOUS) ▣
VELVET ACID CHRIST : CALLING OV THE
DEAD CD ▣ VELVET ACID CHRIST : NEU-
RALBLASTOMA CD (re-issue) ▣ XYPHAX :
TIME OF THE YEAR CD ▣ END

reference ▣ EUROMEDIA ▣ ELECTRIC DEATH TRIP ▣
CODE ▣ 21ST CIRCUITRY ▣ PENDRAGON
▣ ENERGY ▣ DECIBEL ▣ METROPOLIS

file ▣ PARADISE RISING
location ▣ Wiescher Weg 99, 45472 Mülheim / Ruhr
contact ▣ ****access denied****
current ▣ CYBER AXIS : A NEVER ENDING
TRAGEDY MCD ▣ ENERCOM (CYBER
AXIS) : TBA CD ▣ MEGA DUMP (CYBER
AXIS) : WELCOME TO WASTELAND MCD
▣ MEGADUMP : LEATHER WHIPS AND
HIGH HEELS CD ▣ END

file ▣ PROPHECY PRODUCTIONS
location ▣ Postfach 1469, 5405 Wittlich
contact ▣ Martin Koller
e-link ▣ prophecy@t-online.de
current ▣ NOX MORTIS : IM SCHATTEN DES HASS-
ES CD ▣ OBERON : OBERON MCD ▣ PEN-
ITENT : MELANCHOLIA PIC-LP / CD (re-
issue w/ bonus) ▣ PARADE OF SOULS : DE
PROFUNDIS CD ▣ ARCANÉ ART : TBA
MCD ▣ NAERVAER : TBA CD ▣ END

SABOTAGE Q.C.Q.C.? MAILORDER
PO Box 40 13 71, 63278 Dreieich

file ▣ Marc Werner
location ▣ 106226.1422@compuserve.com
contact ▣ www.netcom.com/~ngate/sabotage.html
e-link ▣ SABOTAGE Q.C.Q.C.? : SCHLAGER MCD
data link ▣ SABOTAGE Q.C.Q.C.? : SCHLAGER
current ▣ VHS ▣ SABOTAGE Q.C.Q.C.? : SEX-
PLOITATION CINEMA CD (limited re-issue
w/ bonus tracks) ▣ END

SOUNDBUSTER
PO Box 25, 74039 Heilbronn

file ▣ ****access denied****
location ▣ soundbuster@t-online.de
contact ▣ www.pingweb.de/soundbuster
e-link ▣ DYNAMIC MASTERS : RUSSIAN ROULETTE
data link ▣ CD ▣ KRANKHEIT DER JUGEND : SHCNIT
current ▣ STELLEN CD ▣ V I A : TOMORROW NEVER
GAVE 3 CD ▣ VENUS FLY TRAP (prod. by
ATTRITION) : DARK AMOUR CD ▣ END

file ■ SPV
location ■ PO Box 721147, 30531 Hannover
contact ■ A.V.
e-link ■ spv.g.herrde@t-online.de
current ■ ****access denied****
appendix.01 ■ SYNTHETIC SYMPHONY
current ■ BLIND PASSENGERS: *BOAT ON A RIVER* MCD ■ BLIND PASSENGERS: *THE TRASH INSIDE MY BRAIN* CD ■ BLIND PASSENGERS: *JESUS CHRIST* MCD ■ BLIND PASSENGERS: *THE FORGOTTEN TIMES* CD ■ MASTERTUNE: *ANY CRUSADE* MCD ■ ORANGE SECTOR: *LOVE IT* CD ■ PSYCHE: *STRANGE ROMANCE* CD ■ V / A: *NIGHT OF DARKNESS* CD ■ END
appendix.02 ■ OBLIVION
current ■ THE MERRY THOUGHTS: *PSYCHOCULT* CD ■ END
reference ■ MCT PRODUCTIONS ■ CYBER-TEC

file ■ STEELWORK PRODUCTIONS
location ■ Kammerrathsfeldstraße 99, 40593 Düsseldorf
contact ■ Frank Salvers
current ■ LAUDANUM: *ION TICHY* CD ■ LESCURÉ 13 (SUICIDE COMMANDO / STIN SCATZOR): *LESCURE 13* CD ■ U.L.A.A.: *INDUST* CD ■ END
reference ■ CODE PRODUCTS

file ■ STRANGE WAYS
location ■ Eifflerstraße 8, 22769 Hamburg
contact ■ ****access denied****
e-link ■ 101466.1161@compuserve.com
data link ■ www.netville.de/music/labels/strangeways
current ■ DEVISION: *SWEET LIFE* MCD ■ OPERATING STRATEGIES: *THE RAINBOW COLOURED BRIDE* CD ■ ROSSBURGER REPORT 2 CD ■ V / A: *BOUQUET OF DREAMS VOL. 3* CD ■ END
appendix.01 ■ DARK STAR
current ■ ARTWORK: *MADREMONIO* CD ■ EDENFELD: *EVOLUTION* CD ■ GIRLS UNDER GLASS: *FIREWALKER* CD ■ RECALL: *BEST OF BEGINNING* CD ■ SPARTAK: *BLOND MAO* CD ■ END

file ■ SUBTRONIC
location ■ Weissenburger Straße 8, 44135 Dortmund
contact ■ Thomas Fraedrich
e-link ■ subtronic@mail.nrw-online.de
current ■ SEA OF SIN: *WATCH OUT* CD ■ END

file ■ VERTIGO MUSIKMAGAZIN
location ■ Rembertiring 41, 28203 Bremen
contact ■ Jan Liebricht
data link ■ www.vertigo-online.com
current ■ VERTIGO: *NR. 15* MAG (w/ WUMPS CUT, DEINE LAKAIEN, NUMB) ■ COMPILATION: *1/1997* (w/ INDEX, INDUSTRIAL HEADS, L.I.N.) ■ END
reference ■ CELTIC CIRCLE PRODUCTIONS ■ DEAD-HEAD TAPES

file ■ VUZ RECORDS
location ■ Postfach 170.116, 47181 Duisburg
contact ■ Holger Hanraths
e-link ■ vuz@vuz.du.gtn.com
data link ■ www.badlands.de/vuz
current ■ BAND BERNE CREMETOIRE (STR): *BEST OF BBC* CD (re-issue) ■ KNEEL IN FRONT OF THE EXECUTIONER: *EBOLA* CD ■ SHADE FACTORY: *UNDER THE SKIN* CD ■ STR (ex-SWAMP TERRORISTS): *SHAPESHIFTER* CD ■ END
appendix.01 ■ CAT'S HEAVEN
current ■ IN THE NURSERY: *PRAHA 1* CD (live) ■ END
reference ■ AUDIOGLOBE

file ■ WEISSER HERBST PRODUKTION
location ■ Rotlintstraße 94, 60389 Frankfurt
contact ■ ****access denied****
current ■ END OF ORGY: *CAMEL AMER* CD ■ ENDRAUM: *DER BLAUE KREIS* MCD (rmxs by SHANTEL, END OF ORGY, SEA OF TRANQUILLITY) ■ OZYMANDIAS: *ISOLEMENT* CD ■ VOID: *RED* CD ■ END

file ■ AUDIOGLOBE/SUB-MISSION
location ■ via Turati 22/28, 50136 Firenze
contact ■ Sebastian Koch
e-link ■ rainer.diehm@frankfurt.netsurf.de
data link ■ www.fiu.edu/~wjones01/audio.html
current ■ HELLSAU (STR / Killroy - ex-SWAMP TERRORISTS): *IN VAIN* CD ■ HELLSAU: *REVAIN* MCD (rmxs by URANIA, AF) ■ L.I.N.: *SUB TERMINAL* MCD ■ MATERA (SCORN / MEATHEAD): *SAME HERE* CD ■ MEATHEAD & FRIENDS: *MEATHEAD AGAINST THE WORLD* CD ■ STR (ex-SWAMP TERRORISTS): *STR AGAINST THE WORLD* CD ■ SWAMP TERRORISTS: *FIVE IN JAPAN* CD (live) ■ END

continued ■ MECHANISM RECORDS
location ■ Via N. da Messina 15, 458 n.18, 98100 Messina
contact ■ Chris DM
e-link ■ mechanism@eniware.it
data link ■ www.eniware.it/~mechanism
current ■ 3RD WORLD INDUSTRIA: *TBA* CD ■ BIOTECH: *FESTIVAL SERIES (SWAMP TERRORISTS, TEMPLEBEAT, PANKOW)* ■ END

file ■ MINUS HABENS
location ■ via Giustino Fortunato 8/N, 70125 Bari
contact ■ Ivan Iusco
e-link ■ i.usco@agora.stm.it
data link ■ hyperreal.com:20001/music/labels/minus_habens
current ■ NIGHTMARE LODGE: *THE ENEMY WITHIN* CD ■ END
appendix.01 ■ DISTURBANCE
current ■ IT: *ERA VULGARIS NCODED* PIC-MLP (rmxs. by ATTRITION, BLACK DOG, LASIGUE BENDTHAUS) ■ IT: *ERA VULGARIS NCODED* MCD (extra rmx by DIVE, licensed to MATERIALI SONORI) ■ V / A: *OUTER SPACE COMMUNICATIONS V. 4.01* CD (CAUSTIC WINDOW (a.k.a.: APHEX TWIN)) ■ END
reference ■ DAFT

file ■ BINERIA
location ■ Sinaloa 54-3, Roma, 06700 Mexico City / DF
contact ■ FernandoGO González
e-link ■ fernandogo@spin.com.mx
data link ■ spin.com.mx/~fernandogo/bin-ing.html
current ■ ENCEFÁLISIS: *ENCEFÁLISIS* MC ■ OGO: *ALTER EGO* MC ■ END

file ■ GENITAL PRODUCTIONS
location ■ 10 + 11 Anaya y O. Ramirez # 736, Cd, Victoria, Tamaulipas, 87050
current ■ Juan Antonio Rotuno Espiño
DETITUS: *EL VAIVEN DE LOS CICLOS* CD ■ LA FUNCION DE REPULSA: *PAOSDTIAOL* MC ■ LEFT CROSS: *BY THE LIGHT* MC ■ V / A: *MÚSICA FOLK ANTIPOP* (w/ ARTEFAKTO, FORD PROCO, LEFT CROSS) ■ END

file ■ OPCIÓN SÓNICA
location ■ Concepción Belstegui 622-3, Col. del Valle, 03100 Mexico City / DF
contact ■ Joseph Muñoz
e-link ■ opcion@mail.internet.com.mx
current ■ ARTEFAKTO: *INTERRUPTOR* CD ■ CENOBITA: *TBA* CD ■ DEUS EX MACHINA: *TBA* CD ■ HOCICO: *ODIO BAJO EL ALMA* CD ■ HOCICO: *TBA* MCD ■ OXOMAXOMA: *CON LOS OJOS NEGROS* ■ END
reference ■ OUT OF LINE

file ■ CREWZINE
location ■ Druzicova 2, 82102 Bratislava
contact ■ Richard Gürtler
e-link ■ pozgay@decf.elf.stuba.sk
current ■ ****access denied****
appendix.01 ■ ALIEN
location ■ nám. Hranicarirov 6/a, 85103 Bratislava
contact ■ Peter Rybár
current ■ CREWZINE / ALIEN #2 (really!) ■ MORBID FANCY: *SEPULCHRAL SERENADE* CD ■ END

file ■ COLD MEAT INDUSTRY
location ■ PO Box 1881, 58117 Linköping
contact ■ Roger Karmanik
e-link ■ karmanik@coldmeat.se
data link ■ www.coldmeat.se

current ■ ARCANA: *CANTAR DE PROCELLA - SONG OF THE STORM* CD ■ ARCANA: *LIZABETH* MCD ■ ARCHON SATANI: *TBA 2CD* ■ DESIDERII MARGINIS: *SONGS OVER RUINS* CD ■ DEUTSCH NEPAL: *COMPRENDI! TIME STOP!* CD ■ ILDFROST: *NETANAEL LP* ■ MENTAL DESTRUCTION: *STRAW PIC-LP* (limited) ■ MORTIIS: *THE STARGATE* CD ■ ORDO EQUILIBRIO: *TRIUMPH OF LIGHT, AND THY THIRTEEN SHADOWS OF LOVE* CD ■ ORDO EQUILIBRIO: *141 PIC-V7* (limited) ■ PUISSANCE: *TOTALITARIAN HEARTS V7* (limited) ■ BRIGHTER DEATH NOW: *PAIN IN PROGRESS* CD (re-issue) ■ INANNA: *OUPERES COMPLETE 2CD* (re-issue) ■ RAISON D'ÊTRE: *APRÈS NOUS DE LUGE* CD (re-issue) ■ V / A: *THE ABSOLUTE SUPPER 2CD* ■ END

appendix.01 ■ CRUEL MOON INTERNATIONAL
current ■ PROSCRIPTOR: *VENUS BELLONA* CD ■ ...THE SOIL BLEEDS BLACK: *THE KINGDOM AND ITS FEY* CD ■ ...THE SOIL BLEEDS BLACK: *CERNUNNOS WOODS* CD ■ ...THE SOIL BLEEDS BLACK: *MARCH OF THE INFIDELS* CD ■ END

file ■ ENERGY REKORDS
location ■ Box 147, S-343 22 Ålhult
contact ■ Per Faeltenborg
e-link ■ info@energy-rekords.se
data link ■ www.hotstuff.se
current ■ AUTOMATIC (ex-DEAD EYES OPEN): *GLOBAL* CD ■ CAT RAPES DOG: *TBA* CD ■ DAILY PLANET: *THE TIDE* CD ■ ELEGANT MACHINERY: *BEST OF* CD ■ INFAM: *TO DIE FOR* CD ■ LCD: *INDEPENDENCE DAY V12* ■ LCD: *MAD LOVE* MCD ■ THE MACHINE: *SOUND WARS* CD ■ POUPEË FABRIKK: *TBA* CD ■ V / A: *SYN-THESIS* CD ■ V / A: *BARREL OF THE SONS* CD (DEPECHE MODE tribute) ■ END

file ■ MEMENTO MATERIA
location ■ Box 52, 361 21 Emmaboda
contact ■ Esbjörn Sjogren
e-link ■ esbjorn.sjogren@mailbox.swipenet.se
data link ■ memento.home.mf.org
current ■ COVENANT: *STALKER* MCD ■ COVENANT: *TBA* CD ■ IN ABSENTIA: *LIN* CD ■ MALAISE: *TBA* CD ■ MESH: *TBA* CD ■ MESH: *YOU DIDN'T WANT ME* MCD ■ END

file ■ ETERNITY RECORDS
location ■ Änggatan 26 b, 702 24 Örebro
contact ■ Stefan Khula
e-link ■ eternity@algonet.se
data link ■ www.algonet.se/~eternity
current ■ V / A: *IT NEVER HAPPENS TO ME* CD (Vince Clarke tribute) ■ AVANT GARDE: *BASIC* CD ■ AVANT GARDE: *EVERYTIME* MCD ■ AVANT GARDE: *IT'S NOT THE WAY* MCD ■ DATA: *ACCUMULATOR* CD ■ FLOAT: *I HATE YOU* MCD ■ V / A: *CIRCUIT ONE* CD ■ SAFT: *SUPERSTJÄRNA* MCD ■ END

file ■ OCTOBER
location ■ PO Box 114, S-34322 Ålhult
contact ■ Dennis Berggren
e-link ■ october@octoprod.se
data link ■ www.octoprod.se
current ■ CHILDREN WITHIN: *COLLECTIVE MINDS* MCD ■ CHILDREN WITHIN: *SEA OF LIFE* CD ■ ESTRANGE: *A BEGINNING* CD ■ FORBIDDEN COLOURS: *DEIFICATION* CD ■ FORBIDDEN COLOURS: *MY BROKEN HEART* MCD ■ KIETHEVEZ: *DESTINIES* MCD ■ KIETHEVEZ: *ÄR SOM BLAD* CD ■ STATEMACHINE: *AVALANCHE BREAKDOWN* CD ■ STATEMACHINE: *AVALANCHE BREAKDOWN* CD (limited) ■ STATEMACHINE: *HAPPY ENDINGS* MCD ■ STATEMACHINE: *LEGERDEMAIN* CD (limited tour CD) ■ VISION SYSTEM: *OLYMPUS MONS* CD ■ VISION SYSTEM: *PROMISE EP* MCD ■ V / A: *SHOT 3.1* CD ■ V / A: *YOUR WORLD IN OUR EYES* CD (DEPECHE MODE tribute) ■ END

file ■ SUB SPACE COMMUNICATIONS
location ■ PO Box 4587, 203 20 Malmö
contact ■ Bo Magnusson
e-link ■ bo.magnusson@eslov.mail.telia.com
data link ■ www.jyu.fi/~enrpena/spock
current ■ S.P.O.C.K.: *ASSIGNMENT: EARTH* CD ■ S.P.O.C.K.: *ALIEN ATTACK* MCD ■

continued ■ S.P.O.C.K. : E.T. PHONE HOME MCD ■
S.P.O.C.K. : FORCE OF LIFE MCD (limited)
■ END

ORIGIN: U.K.

file ■ CYBER-TEC
location ■ PO Box 108, S. District Office,
Manchester, M20 0AU
contact ■ Paul M. Greene
e-link ■ cyber-tec@man.ac.uk
data link ■ www.mcc.ac.uk/cybertec/
current ■ ASHTRAYHEAD (CUBANATE) : ASH-
TRAYHEAD CD ■ CRISIS N.T.I. (CYBER-
TEC PROJECT) : TBA CD ■ CYBER-TEC
PROJECT (242 / CUBANATE / CRISIS) :
NEW GROUND CD ■ CYBER-TEC PRO-
JECT : DARKER MCD ■ DEADMAN
(CUBANATE) : TBA CD ■ ELECTRO
ASSASSIN : TBA CD ■ GROUND ZERO :
TBA CD ■ K-NITRATE (ex-CUBANATE) :
TBA CD ■ K-NITRATE : XENOPHOBIA CD
(re-issue) ■ TELEVISION OVERDOSE :
TERRESTRIAL BROADCAST CD ■ TELE-
VISION OVERDOSE : A TURING TEST CD
(re-issue) ■ V / A : SACRILEGE 242 CD
(242 tribute) ■ VNV NATION : PRAISE THE
FALLEN CD ■ V-SEQUENCE : TBA CD ■
WRECKAGE (FRACTURE) : TBA CD ■
END
reference ■ SYNTHETIC SYMPHONY

file ■ MCT PRODUCTIONS
location ■ Suite 401, 302 Regent St, London W1R 6HH
contact ■ Pete Griffin
current ■ HYPERDEX-1-SECT (NEW MIND / XMTF) :
METACHROME MCD ■ HYPERDEX-1-
SECT : XENOCROME CD (rmxs by cEVIN
Key, FLA, SHEEP ON DRUGS) ■ V / A :
HARDWARE VOL. 1 CD (CLOCK DVA,
SHEEP ON DRUGS, HYPERDEX-1-SECT)
■ ZINC (ex-LAIBACH) : TBA CD ■ END
reference ■ SYNTHETIC SYMPHONY

file ■ NIGHTBREED
location ■ 2nd Floor, 177 Wollaton Street, Nottingham
NG1 5GE
contact ■ Trevor Bamford
e-link ■ nightbreed@nightbrd.demon.co.uk
data link ■ www.nightbrd.demon.co.uk
current ■ ATHAMAY : THE PLEASURE OF SIN CD ■
CORPUS DELICTI : OBSESSIONS (re-
issue w/ bonus tracks) ■ FAITHFUL
DAWNS : TEMPERANCE CD ■ MIDNIGHT
CONFIGURATION (ex-ENG) : FUNERAL
NATION ■ SUSPIRIA : THE GREAT AND
SECRET SHOW (limited re-issue) ■ END

ORIGIN: U.S.A.

file ■ 21ST CIRCUITRY
location ■ PO Box 170100, San Francisco, CA 94117
contact ■ Don Blanchard
e-link ■ circuit@sirius.com
data link ■ www.hallucinet.com/cyberden/21st
current ■ COVENANT : SEQUENCER CD (license, w/
complete STALKER MCD) ■ COVENANT :
DREAMS OF A CRYOTANK CD (license, w/
bonus tracks) ■ COVENANT : THERAMIN
MCD (license of FIGUREHEAD MCD, w/
bonus tracks) ■ NEW MIND : FORGE CD ■
LUXT : DISREPAIR CD ■ SCAR TISSUE :
TMOCD CD ■ UNIT:187 : LOADED CD ■ V /
A : COLDWAVE BREAKS 2 CD ■ XORCIST :
SOUL REFLECTION CD ■ END
reference ■ OFF BEAT ■ MEMENTO MATERIA

file ■ BLACK ORCHID MUSIC
location ■ 18111 NW 68 Ave. #111, Miami Lakes, FL 33015
contact ■ Carlos Atomic
current ■ DAS ICH : EGODRAM CD (license) ■ END
reference ■ DANSE MACABRE

file ■ BLOODLUST
location ■ 913 W. Cullerton, Chicago, IL 60608
contact ■ Mark Solotroff
e-link ■ bludlust@interport.net
current ■ BLOODYMINDED (ex- INTRINSIC
ACTION) : TROPHY CD ■ BLOODYMIN-
DED : TRUE CRIME CD ■ ENSAMBLE
SACRES GARCONS : II CD ■ MAU-
THAUSEN ORCHESTRA : RAISING
VAPORS CD ■ THE SODALITY : CONFU-
SION V7 (limited) ■ INTRINSIC ACTION :
SADO-ELECTRONICS CD (re-issue)

continued ■ INTRINSIC ACTION : GROUPIES V7 (re-
issue) ■ BLOODYMINDED : WEST V7 (lim-
ited) ■ SLOGUN : LUSTKILLER V7 (limited)
■ SSHE RETINA STIMULANTS : AMPLI-
FIERS V7 (limited) ■ END

file ■ CLEOPATRA
location ■ 8726 S Sepulveda, Ste. D-82, LA, CA 90045
contact ■ Brian McNellis
e-link ■ cleopatra@tunenet.com
data link ■ www.hallucinet.com/cleopatra
current ■ DIGITAL POODLE : COMBAT CD ■ NOISE
BOX : THE BEGINNING MCD ■ PYGMY
CHILDREN : LOW LIFE DREAM MCD ■
RAZED IN BLACK : OVERFLOW MCD (rmx
by BRAIN LEISURE, IMPLANT, LETHET
STRIP) ■ SPAHN RANCH : ARCHITEC-
TURE CD ■ SWITCHBLADE SYMPHONY :
BREAD & JAM FOR FRANCIS ■ MANY
MORE (mostly licenses, compilations, and
re-issues) ■ END

appendix.01 ■ HYPNOTIC
current ■ TRANSMUTATOR (RAZED IN BLACK) :
TRANSMUTATOR V12 ■ TRANSMUTA-
TOR : TBA CD ■ CATHEXIS (T.H.C.) :
EXEMPLI GRATIA CD ■ KATHARSIS :
EARTH...HEY CD ■ SYNAESTHESIA
(FLA) EPHEMERAL CD ■ TALLA 2XLC
(ex-BIGOD 20, among MANY other things) :
THE ETERNAL MYSTERY V12 ■ TALLA
2XLC : SOLOTECH ONE CD ■ V / A : IN
THE MIX CD (PRODIGY, CHEMICAL
BROTHERS, MEAT BEAT MANIFESTO) ■
MANY MORE (mostly licenses and compila-
tions) ■ END
reference ■ MUSIC RESEARCH ■ HARD / OUTLOUD ■
BLUE ROOM ■ OTHERS

file ■ CONNECT THE DOTS
location ■ PO Box 84809 Fairbanks, AK 99708
contact ■ Pointer Oblio
e-link ■ fsblr@aurora.alaska.edu
data link ■ 137.229.18.65/-fsblr
current ■ EMBRYOPTIC : BLOOD VESSELS CD ■
EMBRYOPTIC : EXCITATION CD ■
CARTESIAN FAITH : NOBILITY CD
(license) ■ DE SERT SOLACE : INCANTA-
TIONS OF WISDOM MC ■ ELECTROMAG-
NETIC PULSE : ABH'STAM D'NA N MINE
DHW NTA MC ■ RESIDUE : SPURIOUS
GROWTH CD ■ END

file ■ C.O.P. INTERNATIONAL (U.S.)
location ■ 981 Aileen St., Oakland, CA 94608
contact ■ Kim X
e-link ■ cop@dnai.com
data link ■ www.copint.com
current ■ DEATHLINE INT'L : ARASHI SYNDROM
CD ■ DEATHLINE INT'L : WILD BOYS
MCD ■ DIVE : SNAKEDRESSED CD
(license) ■ FISHTANK [NO. 9] (ex-OF SKIN
AND SALIVA) : ITSELF CD ■ INDEX :
FAITH IN MOTION CD ■ INFLUX (BAT-
TERY) : FROZEN CD ■ NE PLUS ULTRA
(INDEX) : TBA CD ■ PULSE LEGION :
EVOLVE CD ■ SLAVE UNIT : FUSE CD ■
SOIL & ECLIPSE : TBA CD ■ THE RAZOR
SKYLINE : EXIT ZERO CD ■ URAANIA :
AQUARIUS MCD ■ V / A : DIVA X MACHI-
NA CD (c/r: SIDE-LINE, w/ ATTRITION,
HEXEDENE, BATTERY) ■ END
reference ■ DAFT ■ SIDE-LINE ■ COP INT'L (GmbH)

file ■ DECIBEL
location ■ 17125C W. Bluemound Rd, #313,
Brookfield, WI 53005
contact ■ Tom Muschitz
e-link ■ decibel@earth.execcp.com
data link ■ execcp.com/decibel.html
current ■ ALIEN FAKTOR : FINAL EXPENSES CD ■
DECREE : WAKE OF DEVASTATION CD
(license) ■ MACHINE THAT FLASHES :
LUCIFERIN CD ■ ONEIROID PSYCHOSIS :
FANTASIES ABOUT ILLNESS CD ■ PAIN
STATION : ANXIETY CD ■ RAT KINGS
(PAIN STATION / ALIEN FAKTOR /
ONEIROID PSYCHOSIS) : TBA CD ■ END
reference ■ OFF BEAT

file ■ ELECTRIC DEATH TRIP RECORDS
location ■ P.O. Box 1813, Broomfield, Co 80038-
contact ■ 1813
e-link ■ Bryan Erickson
data link ■ vactoxic@nilenet.com
current ■ www.edtrecords.com
AGHAST VIEW : CARCINOPEST CD ■
KLINIK : AWAKE CD (license, w/ bonus
tracks) ■ SUICIDE COMMANDO : CONTA-
MINATION CD (license, w/ bonus tracks) ■

continued ■ PÄIN KÖNSÉPT : DEVELOPMENT
THROUGH DESTRUCTION CD ■ VELVET
ACID CHRIST : INTERFACE OBLIVION
MCD (ltd re-issue) ■ V / A : TBA CD ■ END
reference ■ OFF BEAT ■ GENOCIDE PROJECT

file ■ ENERGY RECORDS
location ■ 545 Eighth Ave, 17th Fl., New York, NY
contact ■ 10018
e-link ■ David or Louisa
data link ■ energyprec@aol.com
current ■ BILE : BILEDEGRADABLE MCD ■ FUELED
: IN THE HOUSE OF THE ENEMY CD ■
HANZEL UND GRETYL : TRANSMIS-
SIONS FROM URANUS CD ■ HEAVY
WATER FACTORY : AUTHOR OF PAIN CD
■ V / A : ENERGY RECORDS 1997 (low
price, w/ HEAVY WATER FACTORY,
HANZEL UND GRETYL, BILE) ■ END
reference ■ OFF BEAT

file ■ GONZO! RECORDS
location ■ PO Box 3688, San Dimas, CA 91773
contact ■ ****access denied***
e-link ■ gonzorcds@aol.com
data link ■ www.jps.net/gonzo
current ■ FULL FREQUENCY : MOMENTUM CD ■
FULL FREQUENCY : ADRENALINE MCD ■
PINCHPOINT (ex-BIOHAZARD PCB /
CONTAGION) : RUTH IN ALIEN CORN ■
PINCHPOINT : LUNA MCD ■ END

file ■ HYPNOTIC TRANCEZ
location ■ 1400 Gandy Blvd #904, St Petersburg, FL 33702
contact ■ Alex Mathau
e-link ■ hypnosis@tbi.net
data link ■ www.tbi.net/-hypnosis
current ■ NEGATIVE FORMAT : PATHOLOGICAL
SYNDROME CD ■ END

file ■ METROPOLIS
location ■ PO Box 54307, Philadelphia, PA 19105
contact ■ Dave Heckman
e-link ■ metropol@voicenet.com
data link ■ www.voicenet.com/-metropol
current ■ CROCODILE SHOP : PAIN CD ■ MENTAL-
LO & THE FIXER : BURNT BEYOND
RECOGNITION CD ■ MENTALLO & THE
FIXER : VISIONARIES MCD ■ MENTALLO
& THE FIXER : CENTURIES MCD ■
INFORMÄTIK : SYNTAX CD ■ NECROFIX :
NEFARIOUS SOMNABULANCE CD ■ OUT
OUT : VOICEPRINT CD ■ TERMINAL
SECT : BREAD AND WINE FOR THE DIRT
CD ■ V / A : ELECTROPOLIS 1 CD (w/
M&F, FLA, OUT OUT) ■ MANY OTHERS
(mostly licenses) ■ END
reference ■ OFF BEAT ■ ZOTH OMMOG ■ HYPERIUM
■ APOLLYON

file ■ ORAMUSIC
location ■ PO Box 34048, San Diego, CA 92163
contact ■ Brandon Finucan
e-link ■ oramusic@eciti.com
data link ■ www.subnation.com/oramusic
current ■ V / A : SONOLOGIE 1 CD (w/ DIE FORM,
VON MAGNET, THEE WYPHEN) ■ ORA
MUSIK MAGAZIN : #1 (w/ MESH, DIE
FORM, FADING COLOURS) ■ LA
SOCIÉTÉ ANONYME : DIE FORM U.S.
FANBASE ■ SIDE-LINE U.S. PROMO-
TIONS ■ BROKEN SEAL U.S. PROMO-
TIONS ■ END
reference ■ SIDE-LINE ■ BROKEN SEAL

file ■ PENDRAGON RECORDS
location ■ PO Box 388, Yardsy, PA 19067
contact ■ Colm O'Connor
e-link ■ pendrag1@aol.com
data link ■ www.edtrecords.com/pendragon/
current ■ FRACTURE : KILLERNET CD (license) ■
GRIDLOCK : THE SYNTHETIC FORM CD ■
KALTE FARBEN : TRUST IN OPIUM CD
(license collection) ■ T.H.D. : UNDER-
NEATH A STATIK SKY CD ■ T.H.D. :
WHAT'S YOUR PROGRAM MCD ■ END
reference ■ OFF BEAT

file ■ PROGRESSIVE BLINDFOLD RECORDINGS
location ■ PO Box 423827, San Francisco, CA 94142
contact ■ Scott Beebe
e-link ■ possessv@earthlink.net
data link ■ home.earthlink.net/-possessv
current ■ HOLOCAUST THEORY : PROCLAIMED
VISIONS CD ■ V / A : EXOSKELETON CD
(w/ PÄIN KÖNSÉPT, HOLOCAUST THEO-
RY, DAS ICH) ■ DISTRIBUTION (non-exclu-
sive for ANT-ZEN, GLASNOST, BROKEN
SEAL, many others) ■ END

file ■ PROJEKT
location ■ 218 S. Wabash #926, Chicago, IL 60604
contact ■ Patrick Ogl
e-link ■ info@projekt.com
data link ■ www.projekt.com
current ■ ARCANTA : THE ETERNAL RETURN CD ■

ATTRITION : ÉTUDE CD ■ ATTRITION : THE ETERNITY E.P. MCD ■ BLACK TAPE FOR A BLUE GIRL : VIDEOVHS ■ LOVE SPIRALS DOWNWARDS : EVER CD ■ LYCIA : COLD CD ■ STEVE ROACH / ROGER KING : DUST TO DUST CD ■ SOUL WHIRLING SOMEWHERE : PYEWACKIT MCD ■ THANATOS : BLIS-TERS CD ■ END

appendix.01 ■ RELIC (re-issues)

current ■ ATTRITION : THIS DEATH HOUSE CD ■ ATTRITION : AT THE FIFTIETH GATE CD ■ JEFF GREINKE : CITIES IN FOG 2CD ■ VIDNA OBMANA : TWILIGHT OF PERCEPTION CD (w/ unreleased tracks) ■ END

appendix.02 ■ DARK DUNGEON MUSIC

current ■ MORTIIS : FØDT TIL Å HERSKE CD ■ VOND : SLIPP SORGEN LØS CD ■ END

file ■ RAS DVA
location ■ 407 Vine St., Suite 272, Cincinnati, OH 45202
contact ■ Ric Laciak
e-link ■ rasdva@juno.com
data link ■ www.execpc.com/~pinedell/rasdva.htm
current ■ BENESTROPHE (MENTALLO / JIHAD) : AURIC FIRES CD ■ DIMETHYLTRPTAMINE DMT (G. DASSING / MENTALLO) : DIMETHYLTRPTAMINE DMT CD ■ JIHAD (TRIAL BY FIRE / BENESTROPHE) : A PRAYER IN THE NIGHT CD ■ KEVORKIAN DEATH CYCLE : BABYLON CD ■ V / A : NO SENSE OF TIME 4CD ■ END

file ■ RE-CONSTRUCTION
location ■ 4901-906 Morena Blvd, San Diego, CA 92117-3432
contact ■ Chase
e-link ■ chase@panhand.com
data link ■ www.fiu.edu:80/~wjones01/recon.html
current ■ CHRIST ANALOGUE : IN RADIANT DECAY CD ■ CHRIST ANALOGUE : OPTIMA MCD ■ CLAY PEOPLE : STONE - TEN STITCHES CD ■ CLAY PEOPLE : STRANGE DAY MCD ■ COLLIDE : BENEATH THE SKIN (THE REMIXES) CD ■ DIATRIBE : ULTRICIDE MCD ■ HEXE-DENE (NEW MIND) : CHOKING ON LILIES CD (completely different than the European version) ■ IRON LUNG CORP. (ACUMEN / CLAY PEOPLE) : BIG SHINY SPEARS CD ■ KILLING FLOOR : COME TOGETHER MCD ■ KILLING FLOOR : DIVIDE BY ZERO CD ■ NON AGGRESSION PACT : BROADCAST QUALITY BELLIGERENCE CD ■ PILLOW (VAMPIRE RODENTS / ETHER BUNNY) : MOUSE DRIVER CD ■ SOCIETY BURNING : TACTIC CD ■ V / A : CYBERPUNK FICTION CD ■ V / A : MATRIUM CD (all tracks with BATTERY's Maria Azevedo on vocals) ■ V / A : NOD'S TACKLEBOX O' FUN CD (covers) ■ V / A : TV TERROR CD (TV theme songs) ■ WAITING FOR GOD : DESIPRAMINE CD ■ END
reference ■ OUT OF LINE ■ SIDE LINE ■ SYNTHETIC-SYMPHONY

file ■ SDS PRODUCTIONS
location ■ PO Box 0805, Georgetown, TX 78627-0805
contact ■ T. Klein
e-link ■ sds@jumpnet.com
data link ■ www.jumpnet.com/~sds/main.html
current ■ V / A : RETICENCE CD (experimental / ambient electronics) ■ AURIFEX : REPLICATE MC ■ EXISTENSUMFILMKUNST : MALLSOLUEM VHS (film w/ soundtrack by REDONJON) ■ END

file ■ SINLESS
location ■ 496 Harrison Ave., Suite 4 Boston, MA 02118
contact ■ Da5id Din
e-link ■ info@sinless.com
data link ■ www.sinless.com
current ■ LOGIQ (INFORMÄTIK) : BIG ON MARS CD

continued ■ INFORMÄTIK : DIRECT MEMORY ACCESS CD (multimedia re-issue in collaboration with METROPOLIS, w/ bonus tracks) ■ INFORMÄTIK : SYNTAX CD (w/ METROPOLIS) ■ END

file ■ STRANGERS THOUGHTS
location ■ ****access denied****
contact ■ David Lin
e-link ■ strangers@aol.com
data link ■ members.aol.com/CetuJavu/STindex.html
current ■ V / A : SYNTHPOP - THE NEXT GENERATION (D.K., SILENT VOICES, SAUDADE) ■ SEQUENTIAL : TBA CD ■ SILENT VOICES : TBA CD ■ END

appendix.01 ■ STRANGERS THOUGHTS (LA)

location ■ ****access denied****
contact ■ Sean Nguyen
e-link ■ seanng@aol.com
current ■ SAME ■ END

file ■ SYNTHPHONY RECORDS
location ■ P.O. Box 1285, Bronx, NY 10451-1285
contact ■ James Dong
e-link ■ synthphony@aol.com
data link ■ members.aol.com/jdsynth/index.html
current ■ SHADES OF GREY : THE LONGEST DAY CD ■ END

file ■ TINMAN
location ■ PO Box 1114, New Brunswick, NJ 08904
contact ■ Jeff Johnson
e-link ■ tinman@cnj.digex.net
current ■ THE AGGRESSION : THE AGGRESSION CD ■ CYDONIA : TBA CD ■ GOD'S GIRLFRIEND : WHORE DAMAGE CD ■ V / A : TBA 2CD (North East electro bands) ■ END

file ■ TVT / WAX TRAX!
location ■ 1657 N. Damen Ave, Chicago, IL 60647
contact ■ ****access denied****
e-link ■ comments@tvtrrecords.com
data link ■ www.tvtrrecords.com
current ■ CUBANATE : TBA CD (license) ■ GRAVITY KILLS : MANIPULATED (rmxs by JUNO REACTOR, A. Jourgensen, LORDS OF ACID) ■ JUNO REACTOR : BIBLE OF DREAMS CD (license) ■ KMFDM : VIDEO VHS (w/ ALL video clips, plus live) ■ KMFDM : TBA CD (w/ Ogre, R. Watts, W. Reiflin) ■ SISTER MACHINE GUN : METROPOLIS CD ■ UNDERWORLD : PEARL'S GIRL MCD ■ END
reference ■ BLUE ROOM ■ DYNAMICA

ORIGIN: RANDOM

file ■ VARIOUS.BAT
current ■ [ACTIVE] MEDIA DISEASE : DEPRIVATION TIMES CD [TBA] ■ 6 INCORPORATED (BIRMINGHAM 6) : LOVE VS. LUST MCD [SPARK COMMUNICATIONS] ■ AND ONE : NORDHAUSEN CD [VIRGIN GmbH] ■ AND ONE : SWEETY, SWEETY MCD [VIRGIN GmbH] ■ ANDROID LUST : RESOLUTION CD [TBA] ■ ARMAGEDDON DILDOS : SPEED CD [BMG] ■ ARMAGEDDON DILDOS : WE ARE WHAT WE ARE MCD [METRONOME] ■ ATARI TEENAGE RIOT (ALEC EMPIRE) : DESTROY 2000. YEARS OF CULTURE MCD [DIGITAL HARDCORE RECORDINGS] ■ AUTECHE : CHIASTIC SLIDE CD [WARP] ■ THE AZOIC : THE DIVINE SUFFERING CD [WORM] ■ BASTARD (ex-RMM, GIRLSUNDERGLASS) : USELESS BRILLIANT NOTHING CD [PLATTENMEISTER] ■ CADAVEROUS CONDITION : EISBÄR 90210 MCD (TEUTONIC EXISTENCE) ■ COBALT 60 (242 / KRIEGBEREIT) : CRUSH MCD [FACE-DOWN / EDEL] ■ CROCODILE SHOP : METALWERKS MCD [OUT OF LINE - license] ■ CT1-CYAN (T.H.D.) : TBA CD [TBA] ■ DB.F (SUICIDE COMMANDO / PIERREPOINT) : TBA MCD [TBA] ■ DELAY : UNDERDOGS MCD [CYBERLAND] ■ DIE

continued ■ KRUPPS : RISE UP MCD [OUR CHOICE] ■ EMPIRION : B.E.T.A. MCD [XL] ■ EROTO-MECHANICS : CUTTING INSIDE MCD [S/R] ■ ESPLENDOR GEOMÉTRICO : BALEARIC RHYTHMS CD [GEOMÉTRIK] ■ THE FAIR SEX : FINE. WE ARE ALIVE CD [VR - license] ■ HYBRIDS : EIN PHALLISCHER GOTT CD [CROWDED] ■ INDUCING THE PLEASURE DREAMS (ESPLENDOR GEOMÉTRICO) : RADIO MOOG 96 MCD [GEOMÉTRIK] ■ JUNO REACTOR : GOD IS GOD MCD [BLUE ROOM] ■ LIQUID SEX DECAY (ex-APPARATUS) : LIQUID SEX DECAY CD [MJ-12 RECORDS] ■ MERZBOW : SCUMTRON CD [MUTE] ■ METAL SPARK : METAL DETECTOR V12 [BLUE ROOM] ■ MORPHINE ANGEL : LOVENEST MURDERFEST CD [DELINQUENT] ■ MY PSYCHOTIC MOTOR : THE YOU E.P. MCD [SUBURBAN DANCE MUSIC] ■ NEGATIVE FORMAT : PATHOLOGIC SYNDROME CD [HYPNOTIC TRANCEZ] ■ NOXIOUS EMOTION : COUNT ZERO CD [ADSR MUSICWERKS] ■ NUMB : KORO CD [LIVE] [GIFT] ■ PAGE : HUR MAR DU MCD [CARLTON] ■ PAGE : HUR SA CD [CARLTON] ■ PAGE : SVANGER MCD [CARLTON] ■ PENITENT : THE BEAUTY OF PAIN CD [DREANOR] ■ THE PRODIGY : FAT OF THE LAND CD [XL] ■ RAMMSTEIN : ENGEL MCD [MOTOR MUSIC] ■ RESTRICTED AREA : SEX DREAM DRIVE CD [STROKE] ■ PAUL SCHÜTZE : SITE ANUBIS CD [BIG CAT] ■ SIELWOLF : MAGNUM FORCE CD [VR - license] ■ SKALPELL (E.C.M.) : SURGICAL COMPULSION MC [RISING RECORDS] ■ SONAR (DIVE / HYPNOSKULL) : ROTATION PIC-V7 [DIVINE COMEDY] ■ SUPERFICIAL DEPTH (LASSIGUE BENDTHAUS) : DIGITAL SUPERIMPOSING CD [SIDE EFFECTS] ■ T.H.C. : CONSENTING GUINEA PIG MCD [FULL CONTACT / FOR] ■ TESENDALO : ENTWURF I + II V7 [RAUM 312] ■ TRIANA : THE COLOUR OF SOUND CD [TRILAB] ■ V / A : UNDER THE FLAG MAG / CD [UTF] ■ V / A : L.A. GROOVE CD (w/ PRAGA KHAN, R-DAMSKI, CUT & PASTE) [V WAX] ■ V / A : UNDERCURRENT PDX CD (w/ VIOLET ARCANIA, THINE EYES, TRIPLE POINT) [DOPPLER EFFECT] ■ V / A : STRUCTURE OF EMPTINESS VOL. 2 CD (w/ DIGITAL BLOOD, THEE HYPHEN, BINAR CODE) [BOREDOM PRODUCT] ■ ZEROSPLITZERO : ZEROSPLITZERO CD [IPS] ■ ZOAR : CASSANDRA CD [POINT] ■ END

ORIGIN: GENOTECH LABS

file ■ GENOCIDE PROJECT
location ■ 218 Prospect Ave, Suite 2A, Hackensack, NJ 07601
contact ■ sAge
e-link ■ cshock@edtrekrecords.com
data link ■ www.edtrekrecords.com/cshock
current ■ CULTURE SHOCK ELEKTROMAGAZIN : TRANSMISSION 01.97 MAG (w/ LEATHER STRIP, MORGUE, NEUROACTIVE) ■ V / A : TRANSMISSION 0197 CD (affixed to magazine w/ VELVET ACID CHRIST, NOISEX, IMPLANT) ■ END
appendix.01 ■ NOISEX
current ■ NOISEX : INFERNO TOUR (w/ ANT-ZEN, OFFICIAL TOUR SPONSOR) ■ END
appendix.02 ■ DION FORTUNE
current ■ DION FORTUNE : SAMPLER #5 2CD (OFFICIAL SPONSOR) ■ END
instructions ■ THIS LIST COMPILED ON A PER ISSUE BASIS. SEND REGULAR RELEASE SCHEDULES TO THE ADDRESS ABOVE.
reference ■ ELECTRIC DEATH TRIP ■ ANT-ZEN ■ DION FORTUNE

SYSTEM: IDLE

DATA TRANSFER

COMPLETE

STATUS:

DISCONNECTED

Yes, we covered VAC last time, but I think most people would agree that they're quite worthy of lots of press. Besides, a lot has happened since our interview with so many months ago. That was their first interview, and since then, almost every European magazine has covered them (including all the big boys, like NEUROSTYLE, ZILLO, AND NEW LIFE), so the Europeans are all well informed of the current happenings (and well entertained by what has become their... umm... unique... interview style), but America remains pretty much in the dark, so we're picking up the slack. First off, the framework of VAC has been revamped with the addition of a few new members.

New members? Fear not!

VELVET ACID CHRIST is alive

and well, and completely

restructured. Bryan says,

"Since this shit, I have

bought tons of new

equipment - new

boards, new recording

gear, and the

results are fantastic.

VAC sounds

100 times better

than before. No

more noise, no

more shitty EQ's.

Everything is crystal

clear. And I'm work-

ing with Chris Workman

again. He was on the first

VAC release, *Interface*

Oblivion, in the U.S., before

Gary was in the band. Gary pres-

sured him out, saying that he was a

leech, and didn't do anything for the project,

when the truth is that Chris is the primary inventor of

the song "Futile", which is our biggest hit yet. He worked on

almost every VAC release, right from the beginning. When he left

the band, he renounced all his work for the project, and that's why

he's not credited on *Church Of Acid*. I was too wrapped up in other

thing to realize what he was going through at the time, and I still feel

pretty bad about it. I lost him for a while, and I am so glad that

we've re-founded our friendship and workmanship together. Dan

Olson, my lifetime friend and long-time member of the VAC side project,

TOXIC COMA, is also working in VAC now. We've written 4

new songs with them for *Calling Ov The Dead*, and it's the strongest

VAC material yet. And your trusty editor, sAge, will come out to

Denver this fall handle percussion on the new material. I'm very

confident about the new members and the new material."

If you're at all skeptical, listen to the track on this compilation. It's

OFF BEAT: DREW

VELVET
ACID
CHRIST

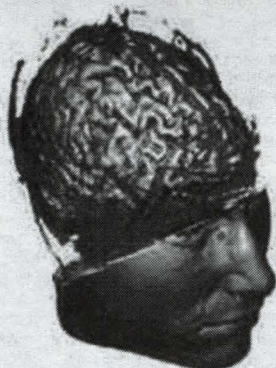


the first track that they've worked on with the new equipment and personnel. It's just a demo version, and it's absolutely incredible. "The new material is aggressive electro shock," says Brian, "mixed with elements of trance techno, but it has very harsh industrial beats. Even some death metal is popping up - in the Neuralblastoma tradition, but cleaner. Tons of stereo effect. No more drum loops! Fuck break beats! We are not a techno band." The final version of "The Calling" will appear *Calling Ov The Dead*, along with most of the tracks from the very scarcely circulated beta version. You can preview that stuff on the new EP, *The Hand*, which Off Beat released a few weeks ago on The O-Files II. Another *Calling Ov The Dead* track, "Disflux", appears in the "Feed Back Mix" on their Off Beat debut, *Church Of Acid*. When *Calling Ov The Dead* is released on Off Beat in Fall '97, it will be a very conceptual offering. There will be a comic book as the CD cover, and a new VAC mascot called Brain Dead, who Bryan describes as a "cyber-masochist". The artwork and illustration is being done by Jeff Pruett (<http://ra.nilenet.com/~jpruett/>), an old friend of the band. We can't give the story away yet, so you'll just have to wait and see. The comic book may also be released separately, with the full story and lyrics from the album.

And what else does the future hold? "Well, for certain legal reasons, ELECTRIC DEATH TRIP can't release the old VAC material as planned, so we've given Off BEAT the worldwide rights, and they'll license it to someone else in the U.S. They're talking to both Wax Trax! and PENDRAGON about it, and I think either of them would do a good job with it. So, I'm sorry for the hold up, but it was out of my hands. By the time you print this, EDT will have released SUICIDE COMMANDO's *Contamination* and KLINIK's *Awake* in the U.S., both of which we licensed from Off BEAT. We're working very closely with Off BEAT. I run their official website (<http://www.offbeat-assault.com>), which we designed under EDT MULTIMEDIA. They have a lot of new stuff out, and some really big things coming soon, like the new FRONT LINE ASSEMBLY - *FLavor Of The Week* - which will not be produced by Rhys Fulber as everyone is saying, and some other stuff like the new DOWNLOAD album, and much more. But aside from Off BEAT, EDT has signed the brilliant Brazilian band AGHAST VIEW, for the worldwide release of their new album, *Carcinopest*, and several other projects are in the works, including future VAC material, which we'll start working on after our European tour in early '98. As for VAC, we'll be giving more interesting interviews in the future. More Satan sex, shit worship, alien communists from outer space, dogma, and sex with cows. Eternal death to those who oppose the almighty Toxic Coma. God is a hallucination, and life is a sick joke full of people who are way too serious; crack infested slobbering mules who fart and destroy the ozone layer. Christ in a bikini sipping whine with the spice girls while snorting massive lines, and Satan, with his beautiful band, singing destruction to anyone who bows down the money machine called "anal injector", that steals your dreams, your ambitions, and your money..

WHO is the BEST?

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Free T-shirts, prizes, games, etc. • 12:00 2 November, 1997
Zeche Carl • Wilhelm Nieswand Allee, 100 45326 Essen, Germany



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Featuring performances by: Kalte Farben, Mentallo & the Fixer, Regenerator, Click Click (re-union!)
3 October, 1997 • Kulturfabrik • Krefeld, Germany • Cool merchandise • Special guests!



OFF BEAT - THE INDUSTRIAL ASSAULT COMPANY. A DIVISION OF WESTCOM GMBH
HORSTER STR. 27, 45897 GELSENKIRCHEN, GERMANY www.offbeatassault.com

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INTELLIGENT INDUSTRIAL / ELECTRONIC
DANCE MUSIC FEATURING: L'ASSIGNE
BENDHALLS, DOWNLOAD, VELVET ACID
CHRIST, JUNO REACTOR, FINI TRIBE, ETC.



THE O-FILES 2: FOUR CD - SINGLES FOR
THE PRICE OF ONE. FEATURING: SUICIDE
COMMANDO / RAVENOUS / VELVET ACID
CHRIST / KALTE FARBEN

4 001617 436226

ATTRITION

OPERATIVE: ORA

[Tell us about your run-in with the 'Secret Police' during your recent tour through Germany]

Some Fun!!!! we were 3 gigs into the tour and had just played Braunschweig. We were packing up after the set and a Green Mercedes (reg. BS-HU 481) came careering around the corner and hit our parked car....missed Julie by inches, and left our door hanging off. We got the number. The police were a bit cagey. The next day they announced that the number belonged to the ministry of the interior...the 'secret' police... and we'd obviously got it wrong!!!! They have not to this day found the driver (if we'd got a letter wrong they could have soon found it on their computerized records). We were playing in a seedy red light district. There was a young woman in the car next to the driver (who was obviously drunk)...The German Green party have been looking into this for us, and stories are appearing in the press. It's a long, slow process. We managed to continue the German tour with the help of the other bands, but had to cancel Poland. We need a little justice here.

[Did the tour go well aside from this?]

Yes, pretty well!!!! We were all a bit stressed out after that and had untold hassles getting a new car from the insurance people...but the gigs went well, it had been a while since we toured in Germany. We got a generally warm reception and we should be going back before too long.

[Where have you gotten the best response to your performances?]

Some of the US dates last year were pretty good. They were not always the biggest crowds we've had, but there was an enthusiastic following for us at every show. That was good to see - something to build on now that we're on PROJEKT, and have a better base in the US. Our show in London last November was also a big surprise. The UK, and London in particular, is always so difficult, and yet we had a fantastic response. It's as if our music is more popular, or acceptable than ever before. The times have caught

up with us!!!!

[You have plans to come over to the US in October, will your shows cover the whole US this time?]

We are hoping to cover the west coast as well, this time!!!! It's a big country!! But we'll do our best. You have to treat the west coast as a separate tour in many ways - get enough shows in California to make it financially viable.

[How exact in description is "A classical excursion into the depths of the ATTRITION soul" to the sound of *Étude*?]

Well, I wrote that, so it's pretty accurate!!!! What I meant is that the instrumentation is different, but the 'soul' of ATTRITION is the same...we can go in with any instruments and we'll still come back with the same feelings, thoughts and moods. It underlines the fact that the artist is the important part of any creative project (obvious but often forgotten). The instrumentation is always very much secondary.

[How did you come to realize you wanted to release an entire album of 'classically' re-worked ATTRITION songs? As opposed to just recording a few of them as 'b-sides' for a single?]

I never even considered just recording a few as 'b' sides!! This was something I'd wanted to do for so long that an album was the very least I could do. We needed room to experiment with material, and we had enough back catalog to work from. We're very pleased with the end result, although I'm sure it confuses people... Have ATTRITION gone all classical??

[Your contacts with DIE FORM seem to be very good, and you're playing a show with them at the end of May in Belgium. What do you think of Franck Dematteli's work on their new material? How is it that both projects are working with the same guest musician?]

I've been in touch with DIE FORM since they asked me to remix "Silent Order" for their MCD a couple of years ago. I do enjoy their work...they have something in common with ATTRITION in the male-female mix and instrumentation. Yes, we're playing a show with them in Belgium this month. It should be interesting as I've never seen them before. After Franck worked with us he told me he'd love to work with DIE FORM. They heard his work for ATTRITION and now he works with them too! I haven't heard it yet. I think that's fine. I'm interested to hear how it turns out.

[Do you feel that ATTRITION now, is the same ATTRITION you recorded as 10 years ago?]

Not totally, not in terms of skills and instrumentation. Obviously you pick things up along the way. Not in terms of management and organization. That has improved. But the heart of ATTRITION is my artistic endeavour...and those of the people I work with...and that has not changed. There is still a struggle with the great problems of life & death, sex and love, philosophy and religion... but I think that's what art is about.

Maybe I've learned a little on the way. It still feels like I'm only scratching the surface though. That's what keeps me going...the need to create something a little closer to my dreams.

[What is it like to sit down and write a NEW song?]

It's exciting!!!! It's also frustrating. A song can take years to fully develop (as much as a song ever is!!) Whenever I begin work on a new album I start by banging out loads of short ideas...textures and rhythms and sequences and samples...keep going through them and working them up in turn to something of more substance. Then words start creeping in...they start to develop into songs. I still keep rotating round them for months. It's rare I finish a track in a day or something. Sometimes a track will go off the rails, and I'll have to strip it down and start again. I need to feel the heart of what a song is about. It has to really mean something to me. Eventually, the time comes when I can't develop it any more and it's time to put it down on DAT. You have to let go and get on with the next thing... difficult sometimes.

[Are there any 'sore-spots' for you, when it comes to writing a song, anything you find yourself mulling over for hours, or weeks on end, and still not being sure if you're happy with the result?]

Yes, of course. I always come up against obstacles. That is part of songwriting...learning to overcome this. Sometimes a song has lost its direction. It has to be stripped right down and begun again. It's difficult to do this when you've just spent the last few days working on it. It's easier if you come back to it a few weeks later!! You probably learn more by overcoming problems like this than when everything seems to go right. You get to know WHY something is working, or not.

[Where do you see electronic music going over the next few years, and where do you see ATTRITION going?]

I am very interested in the combination of elements...combining different types of electronic sounds with that of the violin for instance a totally different instrument and capable of so much expression. We will be working with Franck on the next ATTRITION album and for the foreseeable future. There will always be new ways to explore. There's so much I feel I need to attempt in the recording studio (and as I have my own, I can afford to do it...the only enemy is time) ATTRITION will be around and very active for as long as I can imagine. I will also carry on my work producing and remixing other bands...something that is stepping up of late ...As for electronic music in general, there are so many strands already... from industrial to techno to ambient to... We all need to experiment and to mutate and not fall into a retrograde path. That way, there will always be something fresh and challenging.

[What final thoughts can you leave us with?]

Thanks for the interview. We welcome correspondence. For further information, interviews, merchandise, bookings, whatever... please get in touch.

[ARCHIVE: ATTRITION]

DEATH HOUSE MC
FEAR / DEVOID V7
DELIVERANCE (W/ SCHAMANEN CIRCEL) V12
THE VOICE OF GOD MLP
THE ATTRITION OF REASON LP
SHRINKWRAP V12
SMILING, AT THE HYPOGONDER CLUB LP
IN THE REALM OF THE HUNGRY GHOSTS LP
TAKE FIVE MLP
AT THE FIFTIETH GATE LP
HAYDN (REMIX) V12
TURN TO GOLD V12
HAYDN (THE FINAL SESSION) V12
RECOLLECTION CD
A TRICKY BUSINESS CD
THIN RED LINE MCD
SOMETHING IN MY EYE (RETURN) MCD
THE HIDDEN AGENDA CD
LIP SYNC (XENOPHOBIA EDIT) MCD
EPHEMERA CD
THREE ARMS AND A DEAD CERT CD
THE ELECTRONICA SESSIONS MCD
HISTORY CD
ÉTUDE CD
THE ETERNITY EP MCD

[APPENDIX .01]

ALL PRE-HYPERIUM (THE HIDDEN AGENDA, 1993) LP + CD TITLES HAVE BEEN REISSUED ON CD BY PROJEKT'S RELIC DIVISION.

[CROSS REFERENCE]

PROJEKT (CURRENT)
HYPERIUM
CONTEMPO
ANTLER
THIRD MIND
VARIOUS OTHERS



Leæ·th·er·St·rip



Self·in·flict·ed

ONE OF THE FOUNDERS OF THE MODERN ELECTRO SCENE, CLAUS LARSEN IS A VERY AMBIGUOUS MAN. OVER THE YEARS, HE'S SHOWN US MANY ASPECTS OF HIS PCONA. HERE, HE SHOWS US YET ANOTHER FACE. HIS YOUTH MAY BE FADING, BUT LEATHER STRIP IS MORE VIVID THAN EVER.

OPERATIVE: SAGE

[ARCHIVE : DECODE]

****ACCESS DENIED****

[ARCHIVE: LEATHER STRIP]

JAPANESE BODIES 12"
THE PLEASURE OF
PENETRATION CD
ASPECTS OF
AGGRESSION MCD
SCIENCE FOR THE
SATANIC CITIZEN CD
OBJECT V MCD
YES, I'M LIMITED MCD
SOLITARY CONFINEMENT CD
MATERIAL MCD
UTL MCD3
UNDERNEATH THE
LAUGHTER CD
SERENADE FOR
THE DEAD CD
GETTING AWAY WITH
MURDER CD
LEGACY OF HATE
AND LUST CD
BEST OF Æ CD
THE REBIRTH OF AGONY CD
YES, I'M LIMITED VOL. II CD
SELF INFLECTED CD
ANAL CABARET MCD*

[ARCHIVE : KLUTE]

EXPLICIT MCD
EXCLUDED CD
EXCEL MCD

SOME ADDITIONAL AMERI-
CAN COLLECTIONS ARE
AVAILABLE, AND TRACK LIST-
INGS AND ARTWORK VARY
GREATLY.

[CROSS REFERENCE]

ZOTH OMMOG
CLEOPATRA

[If you don't mind, Claus, we'd like to begin this discussion with *Serenade For The Dead*. If we view your releases as chronicles, that certainly seems to mark a turning point. Can you explain the concept and situations surrounding that album?]

I have always wanted to do an album like that since I started playing, but I guess I was too frightened to do it. I didn't know if I was a good enough musician to pull it off. But, I did it and I am very proud of that album. I learned a hell of a lot composing the songs. Also I wanted to provoke the industrial crowd a little, a lot of them are not very open minded about music in general. I guess it raised some hell, but that was also the point. Both ZOTH OMMOG and CLEOPATRA wanted me to release it under another name, but I am glad I didn't.

[How did this effect you and your music?]

Other than I learned a lot doing it, it's hard for me to say what it exactly did to me and my music. But it did make me a better musician.

[Now, with *Self Inflicted*, you seem to be recalling the sheer anger of your older releases, and incorporating it with the emotional intensity of your more recent work. Would you say this is true?]

I guess it's true. I think I am turning into a grumpy old man. Ha, ha. The songs I write are always reflections of me and my surroundings. And the year I spend composing the album was filled with problems, mostly problems with the state of Denmark, and my union, and some friend problems, and of course the cancellation of the tour.

[You are still moving further and further away from the socio-political statements that your albums and lyrics made in the past, and instead writing about more personal subjects. Is there a reason for this?]

I think it's a natural thing that comes with growing older, but I still feel that some songs can be regarded as socio-political. It all depends on who is reading the lyrics, doesn't it?

[As for your socio-political statements in the past, despite how very clear and direct they might have been, people have drawn ridiculous conclusions ranging from you being a nazi to a drug addict to a carnivore. What can you say to this?]

I think I've been asking for it, because of my use of irony in the lyrics. Not everybody has learned to read between the lines. I've been singing about gay issues in some songs in the past, but nobody noticed that I was gay. I was even accused of being a George Bush fanatic. Ha, ha. But in the end it's up to the listener to make their own conclusions.

[What are your plans for KLUTE? Will this remain a more light-hearted project?]

I don't plan a KLUTE release, and I don't think there will be any this year. I usually only do

KLUTE songs when I'm out of ideas for STRIP songs, and right now I'm full of ideas for STRIP songs.

[Can you tell us the details of the accident at the Strip Farm a few years ago?]

You make it sound so dramatic. Well, I guess it was for me. A radiator placed in the room over the studio decided to explode when I was away for 3 days, so when I came home all my equipment were sailing around. I nearly had a nervous breakdown. All my stuff had to be sent to a place where they could fix it. It took 3 months, the worst 3 months of my life. The only good thing was that the equipment needed a good cleaning anyway.

[You've always done a lot of your own artwork, illustrations, and photography for your releases. Is this another art form that you are passionate about?]

I have always wanted to be a graphic artist or a photographer, so I am happy to get a chance to do it for the covers. I feel that all bands should do their own artwork cause it can add so much more of the bands feelings. I have had an outside person to do the cover a few times, but it never felt right.

[Can you comment on the newly revamped workings of ZOTH OMMOG, now that Torben is running things over there? How do you feel about the new bands that they've signed, especially since many of them remixed LEATHER STRIP for *Yes, I'm limited Vol. II*? Are you happy with their work on the Æ tracks?]

The fact that Torben now is running ZOTH OMMOG is great because he is a lover of this kind of music, and that is very important for an independent label. There has never been a more devoted person in that position before. There is a lot of talent in the new bands on the label, and I think it's great he is giving some young talent a chance. Most labels wouldn't do that. About the remix album: It was very hard for me to give away the songs, but Torben pushed me into doing it. I felt very strange when I heard the album, in a positive way. But, I do not consider this album to be a LEATHER STRIP album. But, the bands did a great job, and I feel good that it will help the new bands to get more attention.

[Speaking of remixes, you've done quite a few yourself, from the psychedelic excursions of the legendary PSYCHIC TV to the new school electro of ÆiBoFoRcEn<, and many in between. Are you happy working on other people's music? Are there any forthcoming remixes you can tell us about?]

It's quite good for my own development to do remixes. It always gives me new ideas for new songs. I don't feel I remix the songs. It's more like I'm re-making the songs, and I would love to do more. The latest I did was for RAZED IN BLACK. I think the PSYCHIC TV mix and the RAZED IN BLACK are the best I did up until now.

[While we're on the subject of other bands, are you working with anyone else right now? Will you be working with bands like LIGHTS OF EUPHORIA or PSYCHOPOMPS again in the future?]

No, I am too busy with STRIP, and there are no plans at the moment of working with other bands. My dream is to do something with Marc Almond and Gary Numan (A song, I mean. Ha, ha).

[We've been hearing about a U.S. tour for several years now, but it's never actually happened. Is it possible that it will happen soon?]

Sooner or later I will go on a US tour, but I want to be sure that everything is arranged so I won't end up like BIRMINGHAM 6. They had a terrible experience with their US tour. In fact, they split up and went broke cause of it. Also I would have to be responsible for the musicians I bring with me. I don't want to put anybody through hell because I wanna tour. Hopefully, *Self Inflicted* will sell a lot, so somebody would support a tour. I am dying to go.

[How do you feel about Cleopatra always changing the artwork for the U.S. releases?]

Sick to the bone! But, from now on that will not happen--or else!!!!

[Speaking of Cleopatra, can you tell us about the occurrences of the past few months, with you having dropped them as a license partner, then re-signing with them. How will the new deal effect the american releases?]

The main problem was the communication, between CLEOPATRA, me, and ZOTH OMMOG. But this problem is solved now. I now have everything in writing, and they promised me to get their act together. I can tell you that the promotion for my work will be much better than before, and the artwork will be the same as the Euro releases, if I want. Everything should be OK now.

[Lastly, can you please tell us what the future holds for LEATHER STRIP, or if there are any topics you'd like to discuss that we haven't covered here?]

I have finished a 5 track SOFT CELL tribute EP called ANAL CABARET. It will be released around Sep. this year. Due to public demand there will also be a Box out this year with my first releases, and possibly 4-5 new songs included, which I am working on as we speak. On the personal side, I will most likely get married to Kurt this year. Yes, it is legal in Denmark, I am kind of proud of the fact that Denmark was the first country in the world to legalize Gay marriage. I just hope that Clinton would wake up and smell the coffee and do the same in the US. The depressing side, I am also turning 30 this year. It's on the 13th of November, if anybody wanna send gifts! Ha, ha!

WE WAITED MANY YEARS FOR MENTALLO & THE FIXER TO TOUR, NOT TO MENTION MORE THAN FOUR YEARS FOR THEM TO PUT OUT A NEW ALBUM. NOW, JUST THE LAST 12 MONTHS, THEY'VE HIT US WITH 2 FULL-SCALE U.S. TOURS, ONE SMALLER EAST COAST TOUR, A NEW MINI CD, A NEW FULL-LENGTH, AND A SECOND CD COLLECTION OF BENESTROPHE MATERIAL. WE COULDN'T BE HAPPIER. AFTER AN INCREDIBLE SHOW DURING THIS SECOND FULL-SCALE TOUR, JUST BEFORE THE OFFICIAL RELEASE OF THE LONG AWAITED BURNT BEYOND RECOGNITION, WE GOT A CHANCE TO SPEAK WITH TEXAN WONDERS.

mentallo & the fixer meets benestrophe



operative. man

[ARCHIVE : MENTALLO & THE FIXER]

WRECKAGE RUINS + REGRETS
REDEMPTION
NO REST FOR THE WICKED CD
REVELATIONS 23 CD
WHERE ANGELS FEAR TO TREAD CD
M&TF MEETS MAINESTHAI CD
CONTINUUM CD
CENTURIES MCD
THERE IS NO AIR TO BREATHE CD
BURNT BEYOND RECOGNITION CD

[ARCHIVE : BENESTROPHE (W/ R. MENDEZ / JIHAD)]

SENSORY DEPRIVATION
RED KROSS
SENSORY DEPRIVATION VOL. 1 CD
AURIL FIRES VOL. 2 CD

[ARCHIVE : MAINESTHAI (W/ M. GREENE)]

OUT TO LUNCH CD
M&TF MEETS MAINESTHAI CD

[ARCHIVE : PARKING LOT IN DRUG FORM (W/ R. LACIAK)]

****ACCESS DENIED****

[CROSS REFERENCE]

METROPOLIS
RAS DVA
OFF BEAT
ZOTH OMMOG
SIMBIOSE
GPC PRODUCTIONS

[That was an excellent show. You've really got the showmanship thing down now.]

Gary: You think so? Damn...

[Yes. You've really got the movement and expressions to keep the visual aspect of the performance interesting.]

G: It's weird. It was never my intention to be a frontman. When I started MENTALLO, I never expected it to be a live thing, but just a studio thing, and whatnot. To get yourself out there into the market, to have to promote yourself, and you have to do live shows. The first show I did being a front man, we were playing with BENESTROPHE, but I was always either behind the mixing board, or behind a ton of keyboards and a computer off in a dark corner where nobody could see me. When we did our first two shows in Philly and New York, I was terrified. Now, people say that they like my stage presence, so I guess I'll just keep doing what I'm doing. My main thing is concentrating on the vocals, because I do screw up there. Sometimes I'll forget my lyrics onstage. At least we have the live alteration of the vocals, and that keeps me doing something up there.

[Your music really lends itself to a live setting.]

G: That's good to know. One good thing about the live situation, being a keyboard band, is that I know I loaded some of the wrong samples up there, but that's what makes it more interesting. It's the error, and the human element there, so everything's not electronic.

[It makes it seem like you're playing a 'real instrument', as opposed to singing over a DAT, or something.]

G: Exactly. I feel really good about that.

[What can we expect from the new album? Is the *Centuries* EP representative of the sound - more bass driven, low-end material?]

G: No, no, no. People are going to freak, because the single is not an accurate representation of the album. When we got off the last tour, we took a long break, and Dave (at METROPOLIS) said, "We want a single." So we started working on tracks. They were the first three tracks that we had worked on for a long time. We did want the songs to be somewhat digestible. I'm not saying mainstream, but I wanted them to pass the car test. I wanted to be able to sing along while I was driving, and sing the lyrics so anybody can. But the other songs - every song on the album is different in its own right. The album will pummel people, and they will freak. I don't really get on the net, but I know some people were downplaying *Centuries*. I think they'll have a hard time downplaying this one. We spent a lot of time on it. There's a lot more production on it. There are twice as many keyboards on the album than on *...Angels...*, and the production and the engineering sound so much better. It's been about three years since we put out *Where Angels Fear To Tread*, and a lot of people think that we've been writing for all of that time, but we've only been working on the album for the past seven or eight months.

[The crowd was quite impressed with new songs like "Goliath", or that trippy, spaced-out song you played. They reminded me a lot of hard techno sometimes. Have you been listening to a lot of music like that lately?]

G: To tell you the truth, I don't listen to any electronic music.

[That's probably a good thing...]

G: I used to listen to it so much. I don't know. I don't think I got burnt out on it, but I can't imagine listening to one style of music. I think that's how we maintain our... I'd like to say "original" sound. Some people say it's original. Again, every song on the album is different. We chose totally different sounds for every song. We had a 32 channel mixer for the album. You'll just have to hear it. It's very dynamic. The first seven songs are all mixed together, so it's like this rollercoaster ride. And as far as vocal things go, I've always wanted to do different things. To always have distortion on my voice for me gets kind of boring. MENTALLO is about maturity. As you grow older, you want to try different things. I'm not saying "lighter", or anything like that.

[I was impressed with your singing on "Stellar Cascade". It was a nice change of pace.]

G: It was weird, because my brother was like, "Gary, uhh, I don't think people are gonna..." Dwayne composed "Light Year" and "Other World Technology", and I do most of the composition - in the past I did eighty or eighty-five percent. And I said "Dwayne, MENTALLO is about doing different things, and if people don't like it, you know...". I knew I liked it. It's about pushing the envelope, not necessarily getting "harder", but going in different directions. I don't think you're going to hear anything like "Stellar Cascade" on the album, that was unique to the single.

[Yet another reason to buy it. What's up with MAINESTHAI? I noticed that Michael

Greene, who accompanied you on your last tour, isn't here. Is he lying low, or will you be picking him up somewhere?]

G: No. Mike's job wouldn't allow him to leave, and his mom was terminally ill, and she just passed away a couple of weeks ago. We knew that she was terminal, and even if Mike could go on tour, it would have been bad if we were on the road and she passed away. We're going to work on MAINESTHAI stuff, but so many people have been bitching about MENTALLO, wanting new material and whatnot. That's our main focus right now. We're putting out another single after the album comes out, maybe sometime in August. Then we'll probably get to work on MAINESTHAI. It won't be a slow process because Mike lives with Dwayne.

[How did MAINESTHAI come about?]

G: We had just finished recording *...Angels...*, and we could have started work on a new album, but I didn't feel moved enough to sing anything at the time. I was mentally and physically drained. So I found Mike's ad in the paper one day, just on whim, I called him, and here he is - some GQ-looking guy in a suit. I said "Okay, we'll work on one song together," and that was "Join the Club."

--Dwayne Dassing enters--

G: We really liked what he did, so we kept him on. We don't rely on distortion for Mike's vocals. Sure, we use layering, and reverb, but nothing like MENTALLO. And Mike sings about different stuff. The point is that we didn't want it to sound like MENTALLO with another vocalist. As I said, it's about doing different things. I couldn't personally see MAINESTHAI songs being used for MENTALLO. And it takes the stress off of Dwayne and me in other areas.

[How's the road treating you guys, the traveling, etc?]

G: This tour is a lot better because we've actually been getting hotels this time, and the tour was set up by a booking agency. The last tour wasn't, so some of the shows were only promoted three days before we played there. The L.A. date was booked two days in advance. How can you book a show two days in advance?

Dwayne: We played San Francisco, and the L.A. date wasn't even booked yet.

G: And strangely enough, Ogre showed up to our L.A. show and asked us to open for W.E.L.T. But I think the W.E.L.T. thing fell apart.

[I noticed that there were no copies of *Burnt Beyond Recognition* on the merchandise table.]

G: We're sorry that we don't have any copies of the album for sale. It's not our fault. But our distributor picked thirty-five hundred copies of the new album, and that's never happened before. It's always been a thousand, or whatnot. We're really happy about that.

[What's the response the new BENESTROPHE material like?]

G: I don't know. I heard it was selling well... I don't know. It's old material to us.

[Any parting words for us?]

G: You can't always take us seriously. I mean, if it's not fun, then why do it, you know? And we've been doing this a long time.

> db.F >

suicidecommando>pierrepoint>page12



Johan Van Roy,
of Suicide Commando



David Kirvel,
of Pierrepoint



Patrick Bulheller,
of Page 12

ALL OF YOU SHOULD KNOW THE ELECTRONIC ASSAULTS FROM THE BELGIAN SUICIDE COMMANDO AND THE GERMAN PIERREPOINT BY NOW. WELL, WHAT HAPPENS IF THESE TWO GIANTS PUT THEIR MINDS TOGETHER? RIGHT! YOU GET A PROMISING NEW PROJECT CALLED DB.F! WE DISCOVERED THIS NEW PROJECT ON THE BELGIAN TAPE COMPILATION, VOLTAGE (CODE PRODUCTS), AND YOU'RE ABOUT TO DISCOVER THEM RIGHT NOW...

[Could you give us some details on the people behind this project?]

Well, db.F is the collaboration between Johan Van Roy (SUICIDE COMMANDO) and David Kirvel (PIERREPOINT), accompanied by a third member, Patrick Bulheller (PAGE 12).

[How do you manage the distance between the members, and still have tie for your main projects?]

Well, of course this takes a lot of time. Each of us has our own projects, but when there's some time left, we come together and work on some new stuff. Hopefully, we'll have more time in the coming months.

[Does everyone have their own positions in the band, or do all do different things? How do you start working on a track?]

It's not that any of us has our own specific task in db.F. We just start experimenting and see what happens. So far, I've made most of the sequences and melodies, while David's done most of the drum lines, and Patrick's done most of the mixing and structuring. But it doesn't have to be like this. Maybe next time it will be completely different. Who knows?

["Retrace" reminds me of some other SUICIDE COMMANDO material. Does this mean that your future works will also be in this direction?]

No, not at all. We don't

want to be pushed into one direction. Most people probably expect more industrial sounds from a collaboration between SUICIDE COMMANDO and PIERREPOINT, but we don't see it that way. We just do our thing, and this could really be anything from hard industrial attacks to pure EBM to techno. For example, we're working on a pure EBM track now.

[Could you tell us a bit more about the future plans of db.F?]

Hmmm... It's a bit hard to say at the moment, as we don't know how much time we will have to work on more material. But, we do hope to release an MCD later this year. That would be great. In the meantime, we'll appear on some compilations. Our main projects take most of our time. David is about to release a new PIERREPOINT CD called *Final Scan*. I'm working on a new SUICIDE COMMANDO CD called *CONstruct deSTRUCT*, which should be out by the end of the year...

[Can you give us a final word?]

Well, I hope you like our track on this compilation, and just wait for more!

[ARCHIVE : db.F]

ACCESS DENIED

[CROSS REFERENCE]

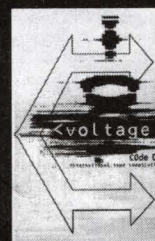
CODE
CELTIC CIRCLE PROD.
OFF BEAT
ELECTRIC DEATH TRIP



C0de 001
Stin Scatzor -
Talk about *industro* (c46),
harsh & minimal industrial
electronics from Belgium
price: 200,- BEF ; 10,- DM ;
£ 3,50 ; \$ 7,-



C0de 002
Lescure 13 - Resurrect (c46),
hard industrial body music
project from Johan Van Roy
(Suicide Commando) &
Stefan Bens (Stin Scatzor)
price: 200,- BEF ; 10,- DM ;
£ 3,50 ; \$ 7,-



C0de 003
Voltage (c90),
international tape compilation
featuring bands like
Hypnoskull, db.F, Monolith,
Frames a Second, Mildreda...
price: 250,- BEF ; 12,- DM ;
£ 5,50 ; \$ 8,-



C0de 004
Frames a Second -
Acheived by Low Distortion (c46),
belgian one man project,
industrial landscapes, clinical
sequences, distorted voices.
price: 200,- BEF ; 10,- DM ;
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SCAR TISSUE

[Any luck breaking into Europe?]

Since I haven't heard anything from Europe, I'll say "no." In fact, two well-known labels / distributors of industrial music in Europe turned us down. One said we didn't have enough fast club-type songs. The other hadn't heard our stuff and asked if we sounded like FRONT 242. When I said "No," they weren't interested. I've decided that the big European distributors are at least eight years behind the current trends in underground industrial music. I know we'd do well with European audiences, we just have to break in through smaller channels.

[You're called "a combination of HAUJOBB, SKINNY PUPPY and DIVE." Does this really add-up?]

I'm sick of discussing comparisons. I think we sound like no one else, and apparently so do a lot of other people, since it takes someone at least three bands to say "SCAR TISSUE sounds like....." Everyone usually names wildly different bands, too! I've been told that we sound like Peter Gabriel, DIVE, HAUJOBB, NEW MIND, LEATHER STRIP, CABARET VOLTAIRE, SKINNY PUPPY and others. Fuck it.

[You fought for a long time before getting signed. Do you think the "scene" caught-up with SCAR TISSUE, or vice-versa?]

I've thought about this, myself, for a long time. It's convenient to say the "scene" caught up with us and a strong case could be made for that. We were sending out demos four to six years ago that have much of the material on both of our CDs. *Separator* was a compilation of our best stuff from '90 - '96, and four songs on *TMOTD* are also from around '91 or '92. On the other hand, part of me wants to think that good music always deserves a listen, no matter what the current trend is. I think we make damn good music, and it's not because of the state of any "scene" that we're getting noticed. I've been listening to SCAR TISSUE for seven years, and I think people who like our stuff now will still like it in another seven years, regardless of the "scene."

[Industrial music is going through a transition right now. The heavy guitar sound is fading-out, the desire for techno-crossover is growing, and the concept of large numbers of bands getting signed to appease the commercial need for "NINE INCH NAILS-sounding bands" never developed. Where do you see SCAR TISSUE in this mess?]

Right now, I see us outside of the mess, but I'd like to be in it somewhere. I'd like to keep recording music and have it be noticed somewhere whether that be in films, clubs or whatever. I just want to find the right home for what we create. Some songs lend themselves to being played on tour, some songs are better heard in people's homes in the dark, and some songs should be in films. We just have to work on pushing our creations into the homes that are right for them. You're right, it's a mess, but I'm pretty sure that if we keep associating ourselves with creative, intelligent people, we'll eventually find the right channels for the music.

[Your latest release on 21st CIRCUITRY, *TMOTD*, seems even less commercially appealing than your first, *Separator*.]

TMOTD was made knowing that I had a label and fans to please, but that did not affect the songwriting. But, as with *Separator*, the songs just came out of me (and, this time, Phil). I was scared about how the "industrial" crowd would respond to it, and am completely shocked (pleased) that people reacted so positively to it. I actually heard someone at a club say to his friend, "You know how *Separator* was awesome? Well the new CD kicks its ass!"

[What are you listening to these days? What's influencing your work?]

What I'm listening to usually doesn't influence our work in the sense of how we sound, but listening to great music does inspire me to make my own stuff. I'm listening to a lot of ambient, noise, techno and trip hop stuff like SEEFEEL, ILLUSION OF SAFETY, EC8OR, ALEC EMPIRE, SCARE ELECTRIC, RED MYERS, HIDDEN AGENDA, TRIBES OF NEUROT, NOISEGATE, and compilations like *Electric Ladyland*, *Macro Dub Infection*, *The Element Series (Earth, Water)*, *Seedmouth*, *Mind the Gap* and *Sonderangebot*.

[Phil was obviously more involved in *TMOTD* than *Separator*; do you think his involvement played a part in the evolution between the two albums?]

I want to say "yes," but I think that he and I just happen to be on the same wavelength. A good story to illustrate this point came

also did about 90% of the voice samples. I couldn't believe how lucky I was that the sounds and sequences he came up with were in sync with what I wanted to hear. Integrating Phil's guitar playing into my songs has been amazingly easy. I don't have to tell him what to play, he just listens to the music and adds the perfect sounds. I LOVE the fact that he's not a chunky-metal guitarist, too! Hell, people sometimes don't even know that what they're hearing is a guitar.

[Your contribution to *Newer Wave*, the 80's synth-pop covers compilation, was a departure from your regular material. Do you fear people becoming interested in SCAR TISSUE from the comp only to be greeted with the more visceral, gloom-and-boom of your releases?]

I don't think it was a departure. We have a huge range of styles, and they all "sound" like SCAR TISSUE. I think the emotion and feeling of our cover on *Newer Wave* ("Destination Unknown") is not out of place with the work on our CDs. Listeners can tell that we're a "dark" band from that song, so they should know what they're getting into.

[What types of music really get your juices flowing?]

Anything that pushes boundaries or stretches a form and redefines a genre, I like. Any music that focuses on sound and not structure, I like. At the moment, in the electronic genre, those attributes are found in the types of music I mentioned listening to earlier. Next year there might be a new form and that's why my musical "tastes" change

GYRATING, FILTHY TONES DOUSED WITH DELAY AND BASTED WITH BLOWN FUSES ARE TACKLED TOGETHER WITH THE PRECISION OF A BLINDFOLDED SCULPTOR ETCHING THE FACE OF GOD ON A PIN-HEAD. PHILOSOPHY MEANS NOTHING IN THIS PROCESS AND PALES IN COMPARISON TO THE PROCEDURE--DISTORT EVERYTHING AND LEAVE NO RECOGNIZABLE TRACE OF WHAT THESE SOUNDS ONCE WERE. THIS IS THE ATTACK OF STEVE WATKINS AND PHIL CALDWELL, A PAIR OF OAKTOWN (THAT'S OAKLAND TO YOU) MADMEN WHO, WITH SAMPLERS AND DISTORTION TOYS IN HAND, STORM THE BEACHES OF SAN FRANCISCO UNDER THE NAME SCAR TISSUE. THEIR SOUND, AS YOU WILL READ, IS EVASIVE, BUT HAS SOMEHOW MANAGED TO CATCH-ON IN THE MIROCAUSTIC REALM OF AMERICAN INDUSTRIAL MUSIC. HOPEFULLY THIS LITTLE CHAT WITH STEVE WILL TELL US HOW THIS HAS COME TO BE.

[ARCHIVE : SCAR TISSUE]

CHRONIC
SEPARATOR CD
TMOTD CD

[ARCHIVE : THEATRE OF CRUELTY]

****ACCESS DENIED****

[ARCHIVE : DRONE]

****ACCESS DENIED****

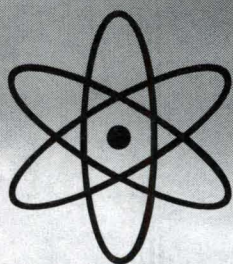
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21ST CIRCUITRY

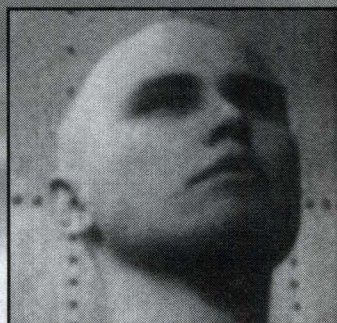
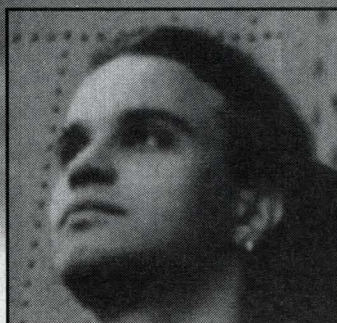
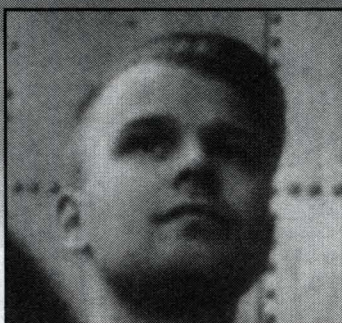


when Phil asked me to teach him how to use all my equipment (samplers, sequencing, etc.). I showed him a little and two weeks later he had written most of what became "A Million Screens", "Gravity", and much of what are "the devices" at the end

so frequently. I don't like a type of music. I like a type of approach to music. Approaches to music are constantly changing, dissolving, reforming and finding new contexts. It's fun keeping up with them, especially in electronic music.



molecular ambience



[How and when did Neuroactive form?]

We did our first demotape in summer 1991. We weren't very dedicated then. After the release of that demo, we played few gigs and then we kinda forgot the whole project. We spend over a year away from the band. During that time, Jarkko played in the Finnish electro group ADVANCED ART.

[What is the current line-up?]

Jarkko Tuohimaa :
Programming+Engineering
Vesa Rainne : Vox
Ville Brusi : Percussion+Synth

[You are perhaps the most popular artist on CYBERWARE PRODUCTIONS, a label making quite a name for itself in Finland and beyond. How did you first hook up with this label?]

In 1993, Carri contacted us. He was about to release the *Freeze* compilation CD, and he asked us to remix an old song, "Tension", for it. The recording of that song was (surprisingly) fun and we decided to do a new demo. It received quite positive critiques, and 1994 Carri signed us to CYBERWARE.

[For someone unfamiliar with your music, how would you describe it?]

It is electronic music influenced by various forms of techno and synth pop.

[To me, NEUROACTIVE is more than just for dancing. It's great to just sit

a progression to an even more complex atmospheric sound with your subsequent release, the *Neuron MCD*. Now your brand new CD, *Phonic Trace*, is ready for release. How does the style of the music on your new release differ from your earlier releases?]

Jarkko: *Phonic Trace* is more melodic than our previous releases. Nevertheless, the sounds are "crunchy", which is characteristic to all NEUROACTIVE records.

[Why has there been such a long delay between *Neuron* and *Phonic Trace*?]

We had some problems during the *Phonic Trace* sessions. The main reason was lack of time.

[A comparison I make, when I listen to your music is to LASSIGUE BENDTHAUS. Who are other artists you like a lot and are influenced by?]

Jarkko: CLOCK DVA, PRODIGY, F.S.O.L.
Vesa: LEONARD COHEN, LAIBACH.
Ville: ERASURE, SUEDE.

[Getting back to *Morphology*, some of the songs' lyrical themes reflect your concerns about the fate of humanity in the face of an increasingly mechanized and "plugged in" world. One line that struck me was "we will fade away with no resistance..." from your song, "Wrecked." Is this a warning about escaping into the fantasy worlds that our technology and the media have created?]

movies, literature, ads, everyday life, etc. We are also trying to avoid the typical EBM / industrial / electro clichés (pain, sorrow, darkness...).

[The cover of *Morphology*, of a guy wearing a gas mask is a striking image. How does this reflect the themes you are exploring with NEUROACTIVE?]

That is Vesa. He has a collection of gas masks and he had an old picture of him wearing one. We thought it would be proper image for the sleeve. It doesn't directly reflect the themes of *Morphology*. It just looked kinda fun.

[You did a remix for !AiBoFoRcEn< (of "Shepherd's Deathline") that appears on their *Face (of) Death* CD. How did you get connected with Séba to do this remix?]

Jarkko: Séba contacted us after our second demo-tape (or did we contact him? I don't remember, it was such a long time ago...). He has been very positive to us and when he asked me to do a remix for their new CD, I didn't hesitate a minute.

[I know you also did a "Neuro Edit" of FBM's "Hypnotic". Are there any other others?]

Jarkko: Yes, I did the FUZE BOX MACHINE remix, and also one for SHADE FACTORY. I'm currently working on an [ACTIVE] MEDIA DISEASE song called "Fall".

[What are your live shows like?]

Our live sound is harder than our CD-sound. Vesa sings more loudly, and we play mostly songs with high BPM. We use back-ground video and wear gas masks, silver paint, and funny clothes.

[Are there any other future plans you can talk about now, or do you have any closing comments?]

We are already planning our next CD. We are trying to finish it bit faster than *Phonic Trace*.

[Thanks a lot for your time, and for the wonderful track you submitted! Good luck, and all the best.]

Thanks for your interest! I hope you understood my Enklisch!

[ARCHIVE : NEUROACTIVE]

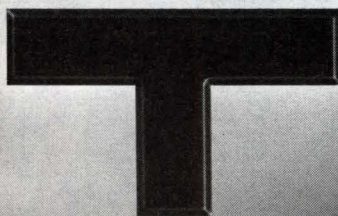
NEUROACTIVE
MORPHOLOGY CD
NEURON MCD
PHONIC TRACE CD

[CROSS REFERENCE]

CYBERWARE PRODUCTIONS



operative : empress
neuroactive



and listen to the melodies. When you write a song, do you think about whether or not it'll be a good one for the clubs?]

Jarkko: When I compose a song I don't think about the clubs, or how people will react. During the mixing comes the idea / concern how it will work in clubs.

[Your 1994 debut CD, *Morphology*, is an excellent collection of solidly intelligent EBM. There seems to have been

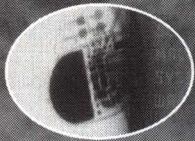
Exactly. The world has imploded into a hyperreal flow of simulacra and self-referential signifiers just like French intellectual Jean Baudrillard has described. Basically this means that our world has entered into the ecstasy of communication and reality is constructed by electronic media.

[What other themes do you write about? What influences your lyrics?]

We are influenced generally by everything what takes place around us; TV,

IMPLANT

OPERATIVES : SAGE + DREW



THE DYNAMIC DUO KNOWN AS IMPLANT ARE BEING HAILED AS ONE OF THE BRIGHTEST HOPES IN BELGIUM'S NEWLY INVIGORATED ELECTRO SCENE. WITH THEIR EYES TO THE SKIES, THEY'RE BRINGING THE CLASSIC BELGIAN SOUND INTO THE 21ST CENTURY. SHORTLY AFTER FINISHING WORK ON THEIR UPCOMING 7 TRACK MiniCD, A BRILLIANT EBM, TECHNO, INDUSTRIAL, TRANCE ALLOY CALLED "BRAIN FX", THEY TOOK A FEW MOMENTS OUT OF THEIR BUSY SCHEDULE TO SPEAK WITH US.

[ARCHIVE : IMPLANT]

SOFT FLESH / HARD STEEL CD
FUN MCD (limited)
BRAIN FX MCD *
ABDUCTED 3CD *

[CROSS REFERENCE]

SIDE-LINE RECORDS
KHAZAD-DUM / CCP



[Since we've heard so much about your "years of work in silence", we have to ask about your history. Please elaborate as much as you'd like on inception and evolution of IMPLANT.]

We don't really like the sound of those "years of work in silence". Let's face it, if your making music, it isn't the best description, especially since there was nothing silent about it. Nobody in the scene heard of us, but believe me, our neighbours did. Lets just call it the years of work in the darkness, but you'll probably get a picture of us sitting in a dark attic room, with no lights, and that's not exactly how it went either. But you wanted to know the IMPLANT history... well, the first mechanical implant, the so-called "pacemaker", was invented by P.M. Zoll in 1952. It took until 1958 to implant the pacemaker successfully into a patient, in Sweden. No, seriously, it all started in '91, when we decided to form a band together. Back then, we were a 3 member band. In '94, Sven decided to leave IMPLANT, because of artistic differences, and the fact that he just bought a house. Geert and I, who were still students back then, decided to start on new material. But we had virtually no synths (only a D110), and since we were still students, we had no money to spend. Over the years, we managed to buy material and work on new songs. Actually, *Soft Flesh / Hard Steel* was the first material we made as a duo. We had no contacts what-so-ever, but after teaming up with SIDE-LINE, everything came together.

[Hailing from the land of industry and the virtual birthplace of EBM, you must get a lot of comparisons and questions about your homeland. People just automatically associate Belgium with certain, almost cliché images. Do you find this to be a stigma or an asset to IMPLANT on a global level?]

Belgium has one of the highest unemployment figures of Europe, 25% of the active population is unemployed. We also have a big tradition in corruption and an almost indescribable political system. But on the positive side, Belgium is virtually the birthplace of EBM. With groups like FRONT 242 and KLINIK, one could only agree that the first real body acts were Belgian. Even these days, the so called cold Belgian sound is still a reference point. Being a new Belgian band is like a knife with two edges - when they review the album, we always get compared to the KLINIK, or even VOMITO NEGRO, while none of these bands ever used such dance influences. But they are Belgian. On the other hand; when you read a review that states the album to be in the good old Belgian electro tradition, people know what to expect, and can be sure to like it, or at least check it out.

[How did you meet up with the SIDE-LINE team? Living in Belgium, did you know them before signing with them?]

We had an opportunity to record the first album in a very professional studio. I knew the guys from Top-recording studios myself. They were friends, and I helped them to configure their computer system. The original plan was to record a good demotape, that we would send to labels in the hope of getting a record deal. One week before the recordings, I had a phone-call to tell us that we couldn't use the studio. They had other projects going. For us, this was a big disaster. Again, we would have to send a home-recording and hope that the labels heard what potential we had. I still remember that night. I was very mad and disappointed. After letting everything cool down a little, I went through my CD's to see if their was no manager that could help us. Somebody who knew the scene. I made a list of phone numbers to call, and since SIDE-LINE was the only Belgian number on that list, I called them first. Even on the phone, I knew that Séba was in this scene because he loved the music. I wanted to meet him within a

week, but he wanted to meet right away. I went over the same night, and the next thing I knew is that we were a SIDE-LINE band. One week later, the studio came through anyway, and about 3 weeks later we had a record deal. We never heard of SIDE-LINE before we got signed to them. Like I said, we had no contacts in the scene what so ever. We teamed up, somewhere after the release of SIDE-LINE 17, the first issue with a CD. SIDE-LINE had almost no distribution in Belgium before that. I never saw it in a shop. Actually, I distributed the first issues with CD of SIDE-LINE myself, in my home town.

[And now, Len, you are writing for them. Has that had any effect on IMPLANT?]

Sure it has. Everything we do has some influence on IMPLANT. We would never have met RAZED IN BLACK if I didn't do an interview with him. Now we are friends, and will work together some more. SIDE-LINE is a good medium to get contacts all over the world. Not that we planned all this, but this is the way it goes. There is nothing secret about that.

[Biomechanics is a very obvious theme in IMPLANT, from the music to the lyrics, and even the cover art. How do you feel such "advancements" will effect humanity and nature? Since we're so hellbent on changing the natural course of things, where do you think we'll be in the years to come?]

Well, sorry to disappoint you, but we don't believe in cyborgs. The only recreational implants you'll find in the near future will be our new releases. I don't think that science will elapse into a medium to satisfy our decadent needs. There is enough decadence in the constant need to prolong human live. Implants already play a permanent role in the struggle with death. That's part of the statement we tried to get true with the cover art. On the cover you see an X-ray picture of a man with a pacemaker (a mechanical implant). Without it, the man would have been dead. His heart mussel would have stopped. In a way, his flesh was too weak. But with the use of hard steel and technology, he survived. Using an x-ray also clearly demonstrates the softness of flesh, compared to the hardness of steel. The x-rays have no trouble penetrating the soft flesh, while they get reflected on the hard steel.

[Technology in general is certainly also a prevalent theme in your music. What are your thoughts on technology as a whole, particularly, computers and communications?]

Well, technology has a big impact on both our lives. We both studied informatics at the free university of Brussels. Geert currently works as a developer for ESA (European Space Agency), while I teach informatics. We both get confronted with a lot of new technological developments. Technology also plays a dominant role to IMPLANT. A lot of contacts were made via internet. But also on a musical level, computers play a dominant role. We currently bought a home-recording studio, which is actually integrated into our computer. But on a synthesizer level, technology is the key factor in the decision of which instrument to buy. Especially since most synthesizers no longer compete on the level of the internal samples they use, but on the technology they use to give more artistic freedom to the composer.

[As an entirely electronic act with such klinikal and cold atmospheres, how do you feel about guitars? How did you approach remixing a band like RAZED IN BLACK, who focus so much on guitars?]

We don't suffer from guitar anxiety. In fact, we both listen to a lot of cross-over bands. Especially those who constantly seek to walk the narrow margin between a synthesizer and a rock guitar. But

this doesn't mean we have to use guitars for IMPLANT. It's just something we decided on a long time ago. But we do think that it is a lot more exciting to remix bands that are not doing the same stuff we are doing. In fact, we turned down a lot of offers because of that. As a band, you have to focus on new goals, or you'll get stuck in certain expectations that are forced upon you by people in this business. The remix for RAZED IN BLACK was our first remix we did for an other band. For Romell, this was some sort of gamble. He liked our music, but this doesn't mean that we were capable to do a remix for him. But as it turned out, he loves the result, and we will work together in the future.

[What are your thoughts on the whole remix craze? Do you think it stimulates creativity to work on other bands' music, and to hear your own music changed by others? Or is it just a marketing gimmick?]

It's a marketing gimmick for sure, but it's also a way to get more diverse albums out there. But does it really stimulates creativity? I don't think so. Some groups are making those remixes like a factory. They just do it for the money. But what they seem to forget is that it has an impact on their band's image. Because... let's face it, a lot of people bought CD's because they had a remix of this or that band on it. The music turned out shit, but he, who cares, it featured a remix of their favourite band. Now people will only do this once, and eventually start losing interest in their so-called favourite band. But as a band, it forces you to use a different approach, when your doing a remix. And sometimes, you can learn things that way, things you could use for your own music afterwards. It's very ambiguous this whole remix craze.

[How has the response been to *Soft Flesh / Hard Steel* and *Fun*? People are going nuts over them here in the US. Is there any possibility of a US license or even a tour?]

Well, we met some people over the net, that are interested in doing an American tour with us. Perhaps you know them? They have this crazy magazine called CULTURE SHOCK. We would love to play the US. And if all works out well, we will. Perhaps we'll do a tour with RAZED IN BLACK. But I think you could always check out the mag, I have a feeling that they'll keep you posted.

[What can you tell us about your new MCD, *BrainFX*? Will it show a new side of IMPLANT? Or perhaps explore your more trancy elements?]

We think that the new MCD is the best material we made so far. It's all just a little harder and a lot more danceable, which makes it hard to predict if the people will really digest it. The best way in describing the new MCD, is stating that we walked the paths we walked before, but this time we explore a few extremes just a little further. As a band, I think we matured more, and since we had our own studio to do the recording this time, it's all better produced and worked out. But the new titles are more complex, compared to *Soft Flesh / Hard Steel*.

[Lastly, can you give us a look further into the future, especially perhaps some insight into your epic production that we've heard about, scheduled for later this year?]

I don't want to tell too much about it yet. Especially since we still have to promote *BrainFX* first. The only thing I'll let you in about it, is that it will be a 3 CD box set, called *Abducted*, and it will feature bands like XINGU HILL and RAZED IN BLACK. But the whole concept still remains secret. If all goes well, it will be released somewhere around early '98. Just keep an eye out for this one, because it'll blow away your brains !!!!

[Do you have any other comments, criticisms, rants, raves, plugs, greetings, or anything else?]

Here are a few plugs :
I took an IQ test and the results were negative.
Women who seek to be equal to men lack ambition.
Always remember you're unique, just like everyone else.
Learn from your parents' mistakes - use birth control.

collapsed system

addiction. brain breakers. and unlimited possibilities

[Let's start with your work before **COLLAPSED SYSTEM**. You were involved in another project that released some demos, correct?]

Correct. For three years, I was involved in a band called A.G.F. FONCIER. That was from 1989-1992. I started there, writing songs, and did some backing vocals. We released 2 demo tapes.

[What events led to the start of **COLLAPSED SYSTEM**, and signing with **MACHINERY**?]

The music tastes changed, and I left A.G.F. FONCIER. Then I started to create **COLLAPSED SYSTEM**. After the first demo tape, I got very good feedback from **MACHINERY**, so I was very motivated to keep on my work, and I spent my money for a second demo, which led to a contract with **MACHINERY**.

[How were your relations with **MACHINERY**? *Ghetto King* seemed to become quite a big hit! The full-length, *Commercial Asshole*, continued this, but then you left the label!]

Well, the relations to **MACHINERY** were quite complicated, because in the beginning, the founder of **MACHINERY** was fired, and that was the same day that *Ghetto King* was released. So there was no real promotion, and all the things which were planned got canceled (big advertisements, video clips, tour). The same happened with the album *Commercial Asshole*, so there was no future for me there.

[Now you're contributing to the resurgence of **ZOTH OMMOG**, and perhaps getting bigger response than ever. Are you happy there?]

It's a completely different feeling. It's like a friendship, or a small family. I'm quite happy with **ZOTH OMMOG**. They do much more than my first record company.

[It's been quite a while since the release of *Berlin 2007*. How has the response been?]

The response has been very mixed. Some people like it... some people hate it. It's very hard to find the right way, and I don't know if I even want to. I want to realize what I imagine.

[Your music melds many different styles both old and new, creating a unique blend of EBM, wave, techno, pop, and atmosphere! Would you agree? What assets attract you to each stylistic element?]

Thank you very much! I agree in the way that I try to combine a lot of styles, but most people only like the old stuff. Most don't accept new things. All styles I use come out of a feeling which leads me. I don't fear different styles. I like all the styles I use, of course!

[The powerful and emotive vocals fit the mix perfectly and give the kids something melodic to sing along with as they're dancing, but they're also giving some very serious criticism to a wide array of important problems. Please give us some insight on your view of the world and these problems.]

At the moment, I'm not very interested in what's happening in the world, because I have to manage my own life the best I can. In the past, I've had some personal problems, which I hope to master in the next time. This will also influence my next album. The themes I dealt

with on *Berlin 2007* were things that moved me at the time, and my view of the world has changed a bit. There's a lot of things that are so important, but you forget them because they are so normal. But then when you lose them, you see how they were so precious and irreplaceable (Hello to my ex-girl!).

[What are some of the concepts that lie beneath the surface of the **SYSTEM**?]

The concept **WAS** the combining of electronic music with political themes. A so-called "collapsed system" in a musical and in a political way. I didn't want to sing about "blah, blah, blah...".

[Your releases seem to be conceptual, as well. Please tell us, how do you see *Berlin* (and the rest of the world) in the year 2007. It's not that far away, but the new millennium will certainly bring many changes (if we survive it!)]

The neo-Nazi activities in the last years here in Germany, and the political decision of the new capitol, Berlin, were themes that I hated. My vision is that Germany will be ruled by neo-Nazis in the year 2007, and it will all start again, like it was before the second World War. They've got their old capitol back now. That was the beginning!

[You've already had the chance to remix a huge band like **LEÆTHER STRIP**, and also have **COLLAPSED SYSTEM** remixed by bands like **ZERO DEFECTS**. How did these projects happen?]

ZOTH asked me if I would be interested in remixing **LEÆTHER STRIP**, and that was it. It was a new feeling of work. Quite interesting. I was only remixed by one member of **ZERO DEFECTS**. That happened because I recorded my songs in his studio, and he (T. Marx) was interested in remixing **COLLAPSED SYSTEM**.

[How do you feel about the remix trend?]

Sometimes, remixes are better than the originals, so why not?

[What comes to mind when you think of the US?]

First of all, of course, **CULTURE SHOCK!** Crime. Slums. Rich and poor. Unlimited possibilities. Vietnam. Bill Clinton. Hollywood. Stars. New York. Route 66. Money. Race problems. Ghetto (*Kings!*). McDonalds. Burger King. Fat people.

[That pretty much sums it up! Please tell us about your live concept.]

I take two people with me on stage. First, there's Steven. He plays drums. Then there's Delore (from my old band A.G.F.). He treats the sampler. Altogether, it's quite powerful and moving chaos, with some aggressive explosions, and big lighting equipment.

[Can you also give us some words about your future plans, and give us some closing words?]

Yes, of course. First, I have to find back myself. The I will start to realize my next album. Thank you very much for your interest! Keep on supporting electronic music, and of course, stay alive! Best greetings to you and your readers! Good bye!

[ARCHIVE : AGF FONCIER]

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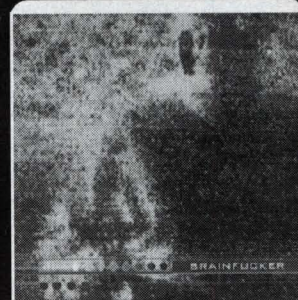
THE ACT OF MOVEMENT
UNPREDICTABLE
GHETTO KING MCD
COMMERCIAL ASSHOLE CD
BERLIN 2007 CD

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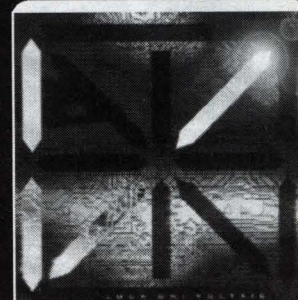
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DION FORTUNE RECORDS NEW RELEASES



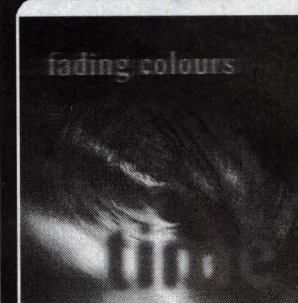
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communiqué: belgium operative: johan van roy

Welcome back, comrades! Yes, here's another new edition of the Belgian scene report - more proof that Belgium has a lot more to offer than pommé frites, serial killers, and sexual perverts... Don't say I didn't warn you!

Even the Dogs In the Wild is the title of the brand new Body Records compilation, and it's completely devoted to the Belgian electro and wave scene. Ranging from hard industrial sounds like LIQUID G. and HYPNOSKULL, to more minimal stuff like OCULI and STIN SCATZOR... from old school EBM like LESCURE 13 and MENTAL CONQUEST to wave like SIN OF SINS. All in all a worthy compilation with a wide range of Belgian newcomer acts! Highlights are MILDREDA, FRAMES A SECOND, MENTAL CONQUEST, and more.... [contact : BODY RECORDS/DAFT]

Some of the new Belgian acts named above also appear on the international tape compilation, *Voltage*, out on CODE PRODUCTS. Besides bands from Germany, France, and the USA, Belgium is represented by MILDREDA, HYPNOSKULL, LIQUID G., MONOLITH (ex- KLINIK, ABC, INSEKT), LESCURE 13, D.A.T.A., STIN SCATZOR, TOXIC SHOCK SYNDROME (SUICIDE COMMANDO, FUZE BOX MACHINE, IATBoFoRcEn<-), FRAMES A SECOND, and db.F (SUICIDE COMMANDO + PIERREPOINT). [contact : CODE PRODUCTS]

Finally out is the first full length CD from MONOLITH, entitled *Compressed Form*, on DAFT RECORDS. The man behind this project is Eric Van Wouterghem, formerly of ABSOLUTE BODY CONTROL, KLINIK, and INSEKT. *Compressed Form* takes you on a trip through industrial and ambient landscapes. If you're into instrumental industrial sounds, this might be something for you! A tip! [contact : DAFT RECORDS]

LESCURE 13 is about to release their first CD ever, very soon on the new STEELWORK PRODUCTIONS. If you lie old EBM stuff from bands like POUPPÉE FABRIKK, this is something to search for! Nothing innovative, but pretty effective nevertheless! Tip for the clubs: "The Resurrection". Also still available is their previous tape release, *Resurrect* (CODE PRODUCTS), including some exclusive bonus tracks, and a cover version of POUPPÉE FABRIKK's "Destraktor". [contact : STEELWORK PRODUCTIONS]

DIVE finally gets back, with an entirely new CD entitled *Snakedressed*. Out now! Watch for it! [contact : DAFT RECORDS]

New material from SUICIDE COMMANDO is now available on the O Files 2, released on the German OFF BEAT. Amongst two new tracks, there's also a remix from the american VELVET ACID CHRIST on this 12" compilation. The next full CD, *Construct-deSTRUCT*, is planned for the end of the year! Meanwhile, the american label run by VELVET ACID CHRIST, ELECTRIC DEATH TRIP RECORDS, will release the first ever US release of SUICIDE COMMANDO - a version of the *Contamination* MCD with bonus tracks! [contact : OFF BEAT; ELECTRIC DEATH TRIP]

FRAMES A SECOND is another new Belgian project, and has just released it's debut tape, *Achieved By Low Distortion*, on CODE PRODUCTS. It's hard to describe the music, but the basic ingredients are industrial sounds, distorted voices, klinikal sequences... New, innovative, and highly recommended! [contact : CODE PRODUCTS]

This is NOT the end... More is to come, so I will welcome you again next time. Adios, amigos!

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new electronic music:

MW 007



nomenclatura
"Muddle" MCD

The extra varied debut CD of the dark-electroband with the clubbitch "Bar", "Final Chapter", "Lights" & a 100MB CD-ROM track with info, images & more.

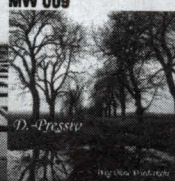
MW 008



E-CRAFT
"Forge The Steel" CD

The new CD of the successful "steel-worker" with the from the fans long-desired song "Schmerzpervert" and the live-emasher "Believe" & "Titten" plus CD-ROM-Video: "Die Stahl AG"

MW 009



D.-Pressiv
"Weg ohne Wiederkehr" MCD

After the big success of the debut-CD follows the mini-CD of the synthpop-band with five danceable previously unreleased songs & mixes! The start-edition is released as "Weg-edition"!

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SABOTAGE

OPERATIVE : DAVE SCOTT

QU'EST-CE QUE C'EST?

[First of all, please introduce each member of the band.]

SABOTAGE is: Isabelle Gernand (voice, words), Merc Werner (composing, keyboards, voice, words), and Tim Kroker (drums).

[What first brought you together, and where did you meet?]

SABOTAGE-Q.C.Q.C.? originally started in 1993 as a performance band with dancem pyrotechnics, and video. Music was just one part of it. After a while, the music became a more important part, but now we're again starting to integrate the performances we had developed into our live shows now.

[What does SABOTAGE QU'EST-CE QUE C'EST? mean?]

SABOTAGE was chosen because we wanted a powerful, but not necessarily negative, name. SABOTAGE seemed to fulfill this. Q.C.Q.C.? stands for the French expression of "What is this?" Since we question everything, we also wanted to add this to our own name. Questioning ourselves, so to speak.

[I know that you are now working with Daniel B. and Patrick Codenys of FRONT 242, and you do a lot of recording at their studio in Belgium. How did you begin working with them?]

We sent them our last CD to ask for a mix for the *Goddess* single (released in August '96). They did it, and while we were producing for the single, we all enjoyed working together, so we decided to work together on a whole album. They also decided to take over the management of the band.

[You obviously enjoy touring, since it seems you are constantly doing it. What do you like about it?]

Touring is very important here. It is the best way to promote your music. You have direct contact with your audience... and it's a lot of fun!

[Are there any plans to tour in the US or Canada?]

What a question... It is hard to develop a good tour in Europe alone. If we have the opportunity, we'll do it, but it will probably first be as a support for a

known band. But until now, we don't know.

[The video material you use for your live shows is very interesting. Who produces it?]

Thanks. That's very nice, because we produce everything ourselves. We shot some parts at university where Marc studies art and film, but a lot of it is also developed on a PC. It is mainly for live shows, not real video clips. But we also did our video clips, and some for other artists.

[It seems like much of your material would do very well in dance clubs. Is it being distributed to clubs?]

Our singles are mainly distributed to clubs and DJs. They weren't out in the shops to buy. This heavy DJ promotion probably helped to get the music playing in the club scene. We've been placed in many DJ charts.

[Has any of your music been released on vinyl?]

Until now, we only have CDs. but, we plan to release some vinyl in August of this year, so watch out!

[Your music is starting to get a lot of airplay on radio stations here in the States, but the CDs are impossible to find in the record stores. Is EMI planning to distribute your CDs in the US? If not, please tell the readers how they can order them from here in the US.]

It's nice to know that our music is being played over there... nevertheless, we know it will probably take another few months before we have found distribution in the States (just call us!). Interested people can already now order through our mailorder address (see below), which offers the CDs cheaper, anyway. Through this address, we can first send the catalogue, and people can order all our CDs and other merchandise.

[What are your favourite SABOTAGE songs?]

This is a really cruel question, but usually, we like best what is new. So, at the moment, we like best the song material that hasn't even been released yet, ha ha! No, but our new single, *Schlager*, is something we like, even if the first title of the CD is without vocals. Live, there are vocals... this is a really special song.

[Any new projects? What are you working on right now?]

We are currently working on material for the next album, but this we will take our time on, and it won't be out before the end of the year. We will work with many different people again. We also do some remixes for other bands, like Oomph! for example. We work very hard on our live performance, too, and live we sometimes add percussion and even guitar. So we need a lot of time for rehearsals, too. We will also do some live shows in Europe with FRONT 242. Our drummer, Tim, will be touring with FRONT 242 as a live drummer. He's rehearsing with them throughout May.

[How do you usually write music? Do you work on it together, or do you each work on different part of it?]



It's always different, and everyone is doing everything. Sometimes the music comes first, sometimes the lyrics, sometimes the drumming is first. It comes naturally, and we don't have any plan. The music is like a plant...

[Isabelle, you sing in German, English, and French. How did you learn so many languages?]

Well, German is my mother language, and English and French we learn in school, so there's nothing special about it. I'd like to add some Turkish sometime, and once we had a Swedish text, which was written by Marc. We like to sing in many languages. It's normal for us, because Europe is such a multi-cultural area.

[What about all of the S/M and fetish references in your art and video work? Are you part of this scene?]

We're not part of ANY scene. The drawings are done exclusively by Mauro Chiarotto. We also present him on the net. Just check out the page you [Dave Scott] did for us. We will add a link there... sorry - YOU will probably add the link... ha ha!

[Thank you very much for the interview. If there is anything else you would like to tell us,

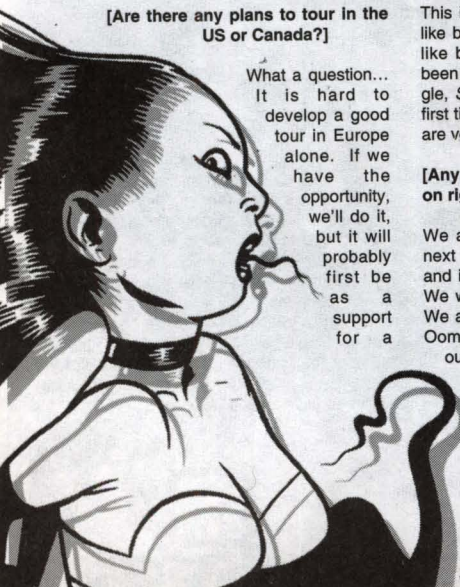
please do. Any last words?]

Thank you for this interview, as well. Last words? Celebrate creative chaos. This is Sabotage!

AMIDST A RIGOROUS TOURING SCHEDULE, RELEASING A NEW SINGLE, WRITING MATERIAL FOR A NEW ALBUM, AND PREPARING THEIR SPECIAL -HUGO WOMAN MIX- OF "SCHLAGER" FOR THE NEW HUGO BOSS PARFUME, TO BE PREMIERED AT THIS YEAR'S POPKOMM FESTIVAL, EUROPE'S MAJOR LABEL SENSATION, SABOTAGE Q.C.Q.C.? TOOK A FEW MOMENTS TO SPEAK WITH US ABOUT POWER, INQUISITION, AND CREATIVE CHAOS. WHAT IS THIS? THIS IS SABOTAGE.

[ARCHIVE : SABOTAGE Q.C.Q.C.?]

TUMULTE CD
LIBERTINAGE MCD
LES ENFANTS SAUVAGES CD
ANNORLUNDA MCD
GODDESS MCD
SEXPLETATION CINEMA CD
DEUTSCHER HERBST 77 CD
SCHLAGER MCD
SOUVENIR VHS
SCHLAGER VHS
UNERE HERZEN SIND BOMBEN (LIVE) VHS



INDEX faith MOTION

operative | empress

[How and when did INDEX form? With your latest release, *Black Light Twilight*, INDEX is now essentially your solo project. How come?]

Index started in '92 or '93. I was attending the University of New Mexico when I met Kurt and Cody. I was already writing some electro stuff when they got involved in music. All three of us liked the same kind of stuff: 242, PUPPY, FLA - the usual - and we decided to try writing some material together, with a Korg 01W, a Roland drum machine, and an Ensoniq sampler. We didn't intend to form a band, but we ended up playing a couple of live shows and putting out a demo tape. Kurt and I weren't getting along after the *Never This Affliction* CD came out, so he left the band. Cody and I then did *Sky Laced Silver*. It took forever because I couldn't get him to do anything. He was too busy lifting weights, with his girlfriend of the week, and dreaming about sports cars. Then when it was time to do *Black Light Twilight*, he wasn't around at all. I was pretty fed up, so I talked to him about his priorities (which wasn't easy), and I basically kicked him out. Doing that was pretty unpleasant, but it was for the best. So right now, I'm by myself, and it'll probably be that way for a while.

[Have you had any formal musical training? How did you get started in music?]

No training at all. When I first heard electronic music, about '81, I was hooked, and I knew what I wanted to do. It took a while, but I think I'm finally getting somewhere.

[Any opportunities to do any remixing or collaborations with other artists? If not, who would you most like to remix? What artist would you most like to have remix your own material?]

The remix thing really hasn't come my way yet, but I would like to remix FLA, DOWNLOAD, :WUMPSCUT: or XMTP. Actually, I would be happy even remixing a band that I didn't really get into, but since I'm trying to build a reputation, I naturally would go for the more well-known bands. As for other people remixing my stuff, it's pretty much the same. However, I would like to see what MADONNA or maybe KOOL & THE GANG would do with my music.

[You make mention in the liner notes of *Black Light Twilight* to some of my favorite (and most talented) European electro artists (XMTP, :W:, CLOCK DVA, LASSIGUE BENDTHAUS, TRAUMA, etc.). Naturally, your music has some of these elements to it. What other types of music influence you?]

I listen to almost everything... from pop to wave to classical to rap. I also dig on acid, trance, jungle, house, breakbeat, whatever. Even jazz. I try to keep my eye on the trends. This might sound cheesy, but I listen to stuff like VANGELIS and Jean-Michel Jarre. One of my all-time favourite bands was OMD, but times change. It's all I can do to keep my music from stagnating, without going off the deep end, like APHEX TWIN or other like that. I look for good music first, then new music. Just because something sounds new, doesn't mean it's good, and just because something sounds old, doesn't mean it's bad. That's what I go by.

[You are one of the few American artists making purely electronic music. What do you think of the current US electro/industrial scene?]

I think it's growing, but we really have to infiltrate the major labels in order to get anywhere. People might think that's a crappy thing to say, but it's not about having an independent, punk attitude; it's about getting business. In order for electro/industrial to flourish, we have to sell records, play shows, get on the radio. Even if you're a tiny, underground band, your music has to be good. I think the scene has its ups and downs, but overall, it's expanding. It's influencing other music. That's good. It bugs me that NIN can make it big, but others, who are, in my opinion, much better, can't even break through. FLA is vastly superior to NIN. When NIN started to get big, I thought, "Good. This will pave the way for others." But that's hardly happened. A lot of good new bands are cropping up, but I almost wish there were more purely electronic bands. I don't mind guitars too much, but if I really wanted that, I dig up my Judas Priest

or Van Halen albums, and listen to people who are really good at it. Don't get me wrong; I'm not an "electro-purity" fascist or anything like that, and I think it's good to mix styles, but there's so much more you can do, even with just keyboards. I guess I'm just tired of the whole rock thing. I don't know. It's frustrating to see all these good electro bands not get anywhere, when all these rock bands are selling millions of records... and then to see your favourite electronic bands pick up guitars and become rock stars... I can't stand it. Oh, well. Bands change. If they don't grow, I suppose that would be worse.

[Have you ever played live before? If so, what is your live set-up like? Do you have any plans to go on tour (in U.S. or Europe)?]

We've played live several times. One of my friends helps with the visuals. We have lights, silhouettes, and props, but the main focus is on the music. Right now, we're talking about a short European tour (mostly Germany), and a short US outing. Most of the shows have been good, but we need to iron some things out before we hit the road. I want it to be good. We had a terrible show in Denver; just embarrassing. Everything went wrong. I don't want that to ever happen again. God... I almost cried.

[From what do you derive inspiration for your lyrics?]

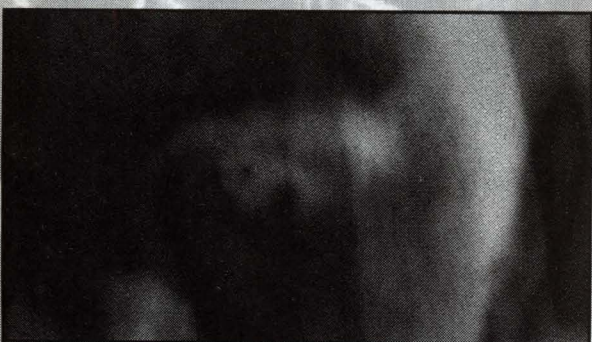
The lyrics come mostly from experience. There are also other things I'm interested in, or issues I have a problem with. Sometimes ideas come from movies. Religion, war, love, hate, technology, politics. Fairly standard topics, but from my point of view, and with a twist. I like it best when my convictions aren't completely obvious.

[Please tell us your plans for 1997 and beyond.]

NE PLUS ULTRA is about to be released on COP, and I've started working on the next Index album. I plan to do more work for commercials. We're also working on ideas for a video, but that takes time. I'm also writing a screenplay, but that's a different story altogether. Hopefully, I'll be able to arrange a limited US tour while preparing for Europe.

[Thank you for taking the time to answer these questions. Do you have any closing thoughts?]

Thanx for the interview. I appreciate your questions. I wish that there were more people doing what you do. It's encouraging to find other people who support the scene. For the people who read this, I beg you bug your local record store to get this stuff and promote it. If you have trouble finding interesting releases, use one of the big mailorder services. Call your radio station and request this music. Write to magazines. Complain. Raise hell! This scene doesn't happen because of the bands, it happens because of the fans. If you want more, do something about it. Long live and all hail Bob Dole!



[ARCHIVE : INDEX]

NEVER THIS
AFFLICTION MCD
SKY LACED
SILVER CD
BLACK LIGHT
TWILIGHT CD
FAITH IN
MOTION CD*

[ARCHIVE :
NE PLUS ULTRA]

T.B.A.*

[CROSS REFERENCE]

COP INTL

[On *Black Light Twilight*, although there are still some really infectious "club" type tracks, there are also a few slower, darker pieces—a slight change in direction from *Sky Laced Silver*. Is this a direction you will continue to explore in the future?]

I will continue to explore the darker stuff, but in general, it will be much more aggressive for the next album, which I have already started. My newly developed side project, which is lighter in nature, enables me to focus on the aggression that INDEX should have. It's called NE PLUS ULTRA, and it will be out soon on COP. The music is lighter than INDEX; some of it is even radio-friendly; more club-friendly. Some techno, as well.

[I'm thinking in particular of the song, "Departure". This would make an excellent soundtrack piece. Have you ever considered writing soundtracks or had any offers to do so?]

My goal and overall driving force is to do soundtrack material. I put that stuff on BLT to show that I can do that type of thing. I also like the challenge of writing for a specific piece of film. It's harder than just doing whatever you want for an album.

STR

FOR NEARLY 10 YEARS, STR WAS THE SAMPLE-HACKING, CUT-AND-PASTE MADMAN BEHIND THE UNIQUELY BRILLIANT SWISS LEGENDS, SWAMP TERRORISTS. WHILE SWAMP TERRORISTS LIVES ON, THIS SAMPLE GURU HAS CHOSEN A NEW PATH. IN THE COMING MONTHS, HE WILL UNLEASH SEVERAL LONG-AWAITED ATTACKS - ON GERMANY'S VUZ RECORDS, HE WILL RELEASE AN ALBUM OF MATERIAL WRITTEN DURING HIS 10 YEAR STINT WITH THE SWAMPS UNDER THE NAME STR, AND A COLLECTION OF HIS PRE-SWAMP WORK UNDER THE NAME BAND BERNE CREMATOIRE. ON THE SWAMPS LABEL, ITALY'S SUB/MISSION, HE WILL RELEASE AN EPIC REMIX PRODUCTION CALLED STR VS. THE WORLD, AND EVENTUALLY, THE LONG AWAITED HELLSAU PROJECT, WITH DOOM SUE AND LONG TIME COHORT DJ KILLROY. WE SPOKE WITH THE SWAMPS' ANE H. LAST TIME, AND NOW STR HAS HIS SAY.

[Looking back on almost 10 years of work in SWAMP TERRORISTS, what have you gained from the experience?]

The last 10 years were a great experience for my view of music. It was a search for the ultimate correspondence between our minds and our machines.

[What ultimately caused you to decide to leave the band?]

For myself, the way from the first records to our latest, *Killer*, was a march to a target. *Killer* hit the target, and I think I reached all I could with Swamp Terrorists.

[How has your friendship with Ane changed since the split?]

It really hasn't. I didn't leave the band for personal reasons. There are only two ways for the future of SWAMP TERRORISTS: repeating *Killer*, or moving in another direction. Ane H. and I spoke very much about the future of the SWAMPS, and we had some different ideas about the musical development. We're each going our own way now, musically, and we both think it's best for us.

[What can you tell us about HELLSAU? How will the sound differ from SWAMP TERRORISTS? Is HELLSAU an evolution of BRAINFUCK?]

HELLSAU brings you all the facets of modern music styles, but in an uncompromisingly hard-sampled way. It has the power of BRAINFUCK, but it's more song oriented.

[What are the respective positions of each member?]

DJ Killroy makes some programs, B. Spring plays the guitar, and I assemble all the noises into a song.

[Who will be handling the vocals, aside from guest appearances?]

On the following CD, there are some of my own vocals, and some of Ane H. In all cases, I prefer to let them sing/play to a "click-track" only, so they have no idea what the track will sound like at the end.

[Since you have been working with Killroy for several years, has the transition to working on a full time project with him been easy?]

It's not easy with him because sometimes he's a bastard.

[Will remixing be an integral facet of HELLSAU?]

Remixing was always great fun for me, and it will always be in my future, with or without a band. There is also a HELLSAU remix planned, including remixes from BIRMINGHAM 6, UNDER THE NOISE, ALIEN FAKTOR, and others.

[Can you explain a bit about the extensive remixing of SWAMP TERRORISTS tracks in the past? The singles were often longer than the albums!]

There are only sounds in my musical world. No language. No text. No melodies. A song can be changed in so many directions without losing the magical feeling.

[What does the future hold for STR?]

I don't know, but I hope I can handle it.



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THE SHAPE OF RAGE

DIVE, BATTERY, DEATHLINE INT'L, INDEX, URANIA, FISHTANK NO.9, PULSE LEGION, THE RAZOR SKYLINE, SOIL & ECLIPSE, SLAVE UNIT

COP THE INDUSTRIAL ALTERNATIVE

DIVE

"SNAKEDRESSED"

The leader of the Belgium electro movement, Dirk Ivens (original singer from the Klinik) is back with a new album "Snakedressed". Includes tracks featuring Ivan Iusco.



DEATHLINE INT'L

"Arashi Syndrom"

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FISHTANK NO.9

"Itself" Album

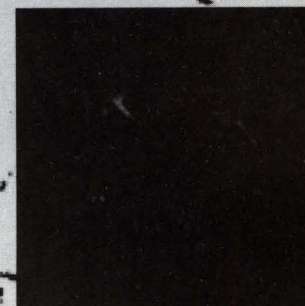
Fishtank No.9 rises like a phoenix out of the ashes of ...Of Skin & Saliva. This album is full of dark, intricate synthetic melancholia, wrapped in a swirl of middle-eastern textures...



URANIA

"Aquarius" ep

Under The Noise is dead... long live Urania. Industrial-groove with an hedonistic flair, balanced by grinding rhythms, slashing guitars and uplifting female vocals.



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t.h.d

operative: sage

AS MANY OF YOU KNOW, WE'RE INFATUATED WITH THE ELECTRONIC BRILLIANCE OF T.H.D., AND YOU WILL SEE THEM IN THESE PAGES AS OFTEN AS POSSIBLE. SO, WHEN WE HEARD OF HARD RECORDS' RESTRUCTURING LAST YEAR THAT RENDERED T.H.D. AND MANY MORE OF OUR FAVOURITE BANDS LABELLESS, WE SIMPLY HAD TO GET THE LO-TEK TERRORISTS TAKE ON THE SUBJECT, AND FIND OUT WHERE THEY'RE HEADED. READ ON, AND STAY TUNED.

[ARCHIVE : T.H.D.]

RIGID FIXATION
MECHANICAL ADVANTAGE CD
OUTSIDE IN CD
WHAT'S YOUR PROGRAM MCD
UNDERNEATH A STATIK SKY CD

[ARCHIVE: TEKNITION]

MACHINE RELIGION

[ARCHIVE: UPGRADE 865]

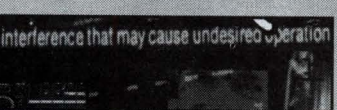
CRUCIFIXION

[ARCHIVE: CT1 - CYAN]

****ACCESS DENIED****

[CROSS REFERENCE]

HARD RECORDS (pre- WHAT'S... MCD)
PENDRAGON (CURRENT)



[Hi guys! Well, certainly a big question on everyone's mind is - What the fucking hell happened with HARD RECORDS?! What's your perspective on the situation]

Ed Vargo: It seemed as if HARD RECORDS decided to "trim some fat" sometime in October 1996. At least that is what our letter said. Due to lack of sales of industrial and electro music in general, they decided to keep BIRMINGHAM 6, GODHEADS, AND LIGHTS OF EUPHORIA. HARD RECORDS gave us some exposure, but we feel they were never completely honest with us. There are some issues they never resolved with us, but if it takes them almost a year to do so, then fuck them.

[At this point, we all want to know when and where you'll be releasing the next material, including the What's Your Program remix disc. Is there ANYTHING you can tell us?]

Shawn Rudiman: For all intent and purposes we are signing with PENDRAGON RECORDS. They're honest, up front and really good people (who, unlike some, believe in what they release). What's Your Program will probably be out first with some remixes and some new tracks that fit in between our current stage and *Outside In*. This way the new full length *Under A Statik Sky* will be more cohesive and fluid.

[The track that you've submitted for our compilation, "A Halogen Glow", is a bit of a departure from even the very diverse *Outside In*. As promised, it's groovy, organic, and somewhat more "experimental". Can you tell us a bit about the track, and how it compares (or contrasts) with other new material?]

S: "A Halogen Glow" is a strange one. It started as kind of an impromptu jam on the Oberheim DMX and Roland TR-606 drum machines, with live fill ins. We then went back and made it more solid in structure and added a lot of post production things. Most of the tracks in "Halogen Glow" have no patterns- it's all one big pattern that got played right through. That's how the organic element happens. As for the rest of the new material, it's pretty cohesive, but not identical in anyway. It has its own place.

E: We are also trying to trim some of the layers of sound on sequences. This allows us to then go back and manipulate it or 'showcase' the sounds themselves. Our sequences are still pretty complex, but it's not always going to have 95 million things bouncing around.

[In three words, describe the evolution of T H D since *Outside In*.]

Phuture Noiz Groovz.

[What is happening now with your techno project, CYAN? Are there any other projects in the works?]

S: I just found out CYAN has been

claimed by a band on Off Beat. So right now it's renamed to CT1-CYAN so as not to get me into deep shit with someone. As far as work- I'm going to Pittsburgh to do some tracks for that in about 2 weeks or so at a friend's house.

[How does your other work, such as CYAN, or even remixing, effect THD?]

S: It THD affects them actually. With THD we put all the elements of any style we like. In the side projects we go for purity of elements.

E: Remixing and other work I think affects THD by allowing us to experiment more. You have to keep trying new things. Plus, if you work with other people, the ideas tend to become fresher as no one works exactly the same.

[Speaking of remixing, what are your thoughts on the subject now that you've remixed and been remixed many a time?]

S: They're cool. Right now I'm burned out on them for awhile. THD gets the focus.

E: Remixes are great if indeed they are remixes. It's always cool to hear someone else interpret your work. However, a good remix should capture some element of the original to make it work. You can't change it so drastically that you can't recognize the original artist's work. After all it's a remix and not a total rewrite.

[What subject matters are you dealing with now, lyrically?]

S: Lyrically we're pretty odd. Nothing that can really be pinned down - quickly anyway. Overall it's really just things that affect us. You'll have to wait for the EP and album to see clearly. I guess? Sorry for the suspense!

[What concepts are you dealing with, musically?]

S: Swing, groove, funk, 3/4 time, 5/6 time, noise, dissonance, harmony, rhythm, shitty frequencies and shitty machines. Stir them all into a big stew and you've got THD!

E: Noise treatments. Take something pure and clean and make it sound like shit. However, this gets blended amongst things that sound pristine and pure. You kind of have to prove you are doing this intentionally or people will honestly think your recordings are bad. We are also getting into re sequencing via Hard Disk recording- more so than we ever did. Once we have a song laid out and tracked, we take sections and do massive treatments and cut 'n' paste to change things around. "A Halogen Glow" is very evident of this technique.

[What do you see as the most positive impact of technology that we've seen (or, perhaps, haven't seen) in the last 5 years?]

S: Positive? Good question.

E: The abundance of powerful and affordable computer horsepower.

[The most negative?]

S: Look around.

E: The cloning of living creatures. It's something mankind is not ready for. We all know it will be exploited before it's used for any good.

[Some random thoughts on a few subjects, please::: Drugs.]

S: Not worth it.

E: Do them if you want, but don't bring me down with you.

[Communication.]

S: Expensive bells and whistles to most

E: So vast it's polluting, yet so expensive to the end consumer. Mega profits!

[Television.]

S: 95% trash, 5% useful.

E: Junk food for the mind. So much, so little nutrition. It does provide much comical value whether it's intended or not.

[Communism]

S: Obsolete, who cares?

[Democracy.]

S: Obsolete, who cares?

E: Communism & Democracy? does anyone even care about the differences? People as whole will never be happy and will get screwed either by a government or by a corporation.

[Techno]

S: diversification, almost the same as television.

E: Lots of garbage, but some good stuff. It's too diversified and classified for a musician to keep up with. Too much importance is placed on the DJs and not the artists who make the music. However some of the experimentation is pretty fresh. Things are getting less cheezy.

[Industrial]

S: Had its glory in the 80's, died in early 90's. Now stagnant.

E: Can anything now make it like it once was? I doubt it.

[Any final words, future plans, plugs, greetings, or anything else?]

S: To quote Max Headroom, "20 minutes into the future", that's where we'll try to be. We're alive under that statik sky and towering corporate mountains. Amongst the trash, we live in castles of junk. Thanx to everyone who supports us.



[Please tell us how the members of STATIC ICON met each other and how you came to be on MACHINERY.]

STATIC ICON began in Adelaide, a small town on the other side of the planet, sometimes not on the same planet at all. The band started because we were bored with the local music scene. There were no interesting bands for us to see, no electronic bands at all, so we decided to make our own. The band started around 1990, with Alan, and our first lead singer, but I joined in 1993 and Michael Walker joined in 1995, when Alan became the lead singer. In 1994 we signed to MACHINERY, who we knew through our friends SNOG and THIS DIGITAL OCEAN, who were then on MACHINERY. We sent them some demos and they sent us a contract. It took two years for SIN MACHINE to come out, mainly because some idiot stole the original masters for the album and we had to re-record it. But that's all pretty boring I suppose.

[On SIN MACHINE, you astounded us with a dark, melodic sound at times vaguely reminiscent of DEPECHE MODE, circa perhaps SOME GREAT REWARD. However, you brilliantly managed to add enough of your own innovation completely making the sound your own. Is this something STATIC ICON purposely took care to do in order to avoid any possible comparisons?]

THANK YOU. It is nice to be referred to as vaguely reminiscent, and not a blatant rip off. I think from the start we knew what kind of music we wanted to make. Electronic, good songs and good vocals with harmony. Of course that automatically puts us into the DM category in some ways. But we never really tried to avoid it back then. When we recorded the first album we were reasonably happy with it, I mean the songs, but not the production. We recorded it on a very small budget. So, we simply tried, as we always do, to be ourselves in the moment. Australia is partly to blame for this. I mean, to Australians we don't really sound DM because DM aren't that big over there. To our fans we were just an electronic band, and if we had comparisons they were with ERASURE or PET SHOP BOYS and DM. We knew we would have more comparisons to DM here in Europe and we were ready for them. Of course it is a great compliment most of the time. But after a while it becomes frustrating. We never completely realized how big DM is.

[The members of STATIC ICON have apparently been living in Europe for the past year or so. Has your European experience been a positive one? We read about the car crashes in Germany. Have you at any point felt homesick for your Australian homeland?]

We came to Europe one year ago, with the release of SIN MACHINE, and started gigging around Europe. Back then we were very excited about being here, so far away from home, meeting fans, signing albums, etc. It was all very full on. At the same time it got harder and harder after the experiences we had being outsiders in a very different place. The language barriers, for one thing. Being beaten up by Nazis, for another. And the Autobahn car crashes. I think so far all three of us have had near death experiences twice. That can be negative or positive depending on how you want to see it. However, we never really felt homesick until just recently. But that is more to see friends and family again. We are still pretty much alone over here. It takes time to make somewhere home and I think we

realize it, so it's not so hard. And anyway the next car crash or whatever won't be so much of a shock, our nervous systems have been strengthened enough.

[Slave took us by surprise with a sharper, harsher, Cubanized, if you will, sound. Are these changes something that STATIC ICON planned for their second release, or is the new sound something that gradually took shape in the studio with Marc Heal in the producer's chair?]

SLAVE sounds harsher and sharper because we wanted it that way. It was important for us to work on the bass and rhythms, to make them more up front, or more present. That was something we didn't have on the last album and something we really wanted this time. That is also one of the reasons we agreed to work with Marc. We knew he had the experience with creating danceable, but hard beats. So, basically we knew what we wanted before we went into the studio. Other things developed in the studio, for example the vocals. We experimented with our voices a lot, and really pushed them as far as they would go, to exercise our vocal ranges, and not create such a monotone. We also stripped down a lot of the music to let the songs breathe and give them their own life. That was the basic philosophy in the studio. Marc and us very much worked together to create those things. Marc was more on the couch than in the chair, and sometimes passed out on the couch.

[Please comment on the current state of electro music in Australia and compare/contrast it to the scene in Germany, or Europe, for that matter.]

Well... in Australia the electro scene is small. Yes there are a few bands doing pure electro. SEVERED HEADS for example, but the bulk of them are more on the techno or ambient side of electro. Often, electronics makes its way into music in Australia in the background. Keyboards or samplers are usually used as an extra for what is usually a rock band. Most of Australia is still fairly afraid of electronic music. Don't ask me why. Maybe it is still a bit the same in the US...although bands like PRODIGY and CHEMICAL BROTHERS should change all of that. Europe is a strange kettle of tea. Sometimes I think it is too much the opposite of Australia. The scene is flooded with new bands every week. The market is huge, and it is much harder to be heard if you are electronic. Most of the bands are good, but sometimes it reminds me of Australia, only they are using synthesizers like guitars, very limited in their approach. Germany is heavily influenced by DM, FRONT 242, and other big bands, and so a lot of bands repeat.

[There have been countless rumors regarding the state of MACHINERY and the fate of its bands (many reportedly having been dropped). Being that you are in a good position to know, can you please separate fact from fiction and shed some light as to the present state of MACHINERY?]

Well...yes, we are the only remaining band on MACHINERY. As far as I know, all other bands were dropped, with the exception of AND ONE, who have just signed to Virgin Records, Germany. It is strange that we are the only current band on a label. It is a mystery...we are MACHINERY! Oh God...

[Can we expect to see STATIC ICON live in the US any time soon? Are any of your present/future releases planned for domestic US

distribution?]

Very good questions. Firstly, we were only just made aware that the new album isn't released in the US, to our shock, and I am trying to chase that one up. I see us having some success in the US if someone would help us make it happen, and it doesn't look like our company will be part of that. So I'm not sure what will happen. At the same time we have been wanting to play in the US for a few years now, but obviously, without radio or company support it could be a wasted effort. I'm not too aware of the live scene over there and how it works... someone tell me.

[What does STATIC ICON have in store for their next release? Will we see the continuing evolution of the SLAVE sound or a return to the SIN MACHINE premise?]

I hope the next release will be a single off SLAVE, with different versions again. As for a new album, one thing can be guaranteed, it won't be SIN MACHINE or SLAVE again, but it will be more STATIC ICON than before. That's all we hope to achieve. When everyone says, "You sound like STATIC ICON," we will be happy. Progression, while maintaining the electro base. Then again, it has always been the songs that have been important to us, and finding a sound that best describes the mood of the songs. So, god knows what the next album will sound like when the theme seems to be more political this time. We have more stuff we want to say about the current state of the world.

[In both STATIC ICON releases, the lyrics have been quite relationship oriented, perhaps more so on SLAVE than on SIN MACHINE. However, there seems to be a stronger lyrical sexual slant in SLAVE, as opposed to the more somber approach in your first CD? Was the transition something that Alan planned, as far as the lyrics are concerned?]

SIN MACHINE was basically about identity, and the relationship with the self, firstly being open to it, living with it and then being honest enough and not afraid to show it to other people. Being true to yourself. SLAVE is an obvious progression from that. The move from being alone to seeking a partner, and all the problems associated with it. It talks about the sexual union between to people and how it works or doesn't. The powerplays, games, hurt, betrayal and other shit we have to go through to understand what we want or need in a partner. All of those relationships that we have that nearly kill us, but we have to go through to learn and be strengthened. That's why we called it "Slave". It is more ironic than anything. The Slave is always stronger than the master, because the master relies and depends on the slave. Often it is the slave who is more liberated and the master who is left more crippled and hopeless. I don't think Alan plans anything on that level, he just writes from his experiences simply and honestly. I think it is a natural progression.

[In a large part, it has been commented that SLAVE was not as melodic as SIN MACHINE. Was this part of intensifying the ICON sound or just a casual oversight?]

We felt that in some ways SIN MACHINE was too melodic. What I mean is it was too full. That's probably why we were called an 80's band. In some ways it was a deliberate decision to drop some of the melody. I mean the synthesizer melodies, and not the vocal melody. That seems to be the way of the 90's. In that way, SLAVE sounds more up to date than SIN MACHINE. But we were more conscious of bringing the songs out in their most pure sense, and in that way we intensified our sound. The band's sound, we hope, revolves more around the strength of the songs, and not so much the fact that we are electronic. I think the next album will be more of a balance between SLAVE and SIN MACHINE in terms of melody. Wait and see...

[Any final comments?]

No, not really. But thanks for this, the first US interview. I hope we can meet face to face in the not too distant future...

OPERATIVE: SURGE

AUSTRALIA'S ELECTRO PHENOM TIMO JALKANEN GIVES US A LOOK INTO THE LIFESTYLE OF STATIC ICON....

[ARCHIVE: STATIC ICON]

SIN MACHINE CD
IT'S A LIFESTYLE MCD
SLAVE CD

[CROSS-REFERENCE]

MACHINERY



STATIC ICON

HOCICO

[Hi guys! Let's start by asking how the response to the new CD has been. Here in the US, the shops can't keep it in stock, because the stark-raving electro freaks are going mad for it!]

Hi U.S.! First of all, we would like to say that this was a real surprise for us, we never expected such an overwhelming response. Our two previous demos took longer to catch on in the U.S. So far, we've been getting good reviews for *Odio Bajo El Alma* in Europe, which has been licensed to the German label OUT OF LINE. Our album has created something of a sensation in Mexico, when, actually, it's been going on here for quite some time. O.B.A. is, to a certain point, a portrait of the way a lot of us live in Mexico City. We're really pleased that it has managed to infect so many people in so many parts of Europe and America, and especially in our neighbor country.

[On the disc, you continue to elaborate on the themes you dealt with in your demos: the demise of humanity, the selfishness and loneliness of mankind, and your fury and rage about the current social condition. Do you care to discuss this?]

HOCICO's ideology is focused on several aspects of the human mind, one of these being the point where sound, sensitivity and perception intersect. Musically, we attempt to express the world that lurks behind our different states of mind, which in turn find an outlet in the lyrics. The issues we address in our lyrics are very important to us. In our latest release, we deal with them because we believe that everyone should reflect on who we are as human beings, and as a species capable of reasoning; to take a more serious look at ourselves, and ask whether the way we live in getting us anywhere. We feel that all of us have a deep-seated fear of seeing ourselves as we really are. What HOCICO does is to expose all those fears and the many bizarre circumstances that dominate human life. It's not easy to look into yourself, especially when you live in a megalopolis where the clock rules your daily activities, where your inner feelings and dark corners are rarely analyzed. Racso and I often feel the need to get away and create a space of our own where we can explore the dark workings of our soul in order to understand ourselves better. We try to distance ourselves from society because we see decadence everywhere, everything appears superficial and monotonous. Writing about the human condition is a tremendously liberating experience. We are not trying to tell people what to do or how they should live their lives; we prefer that each person think for himself, and that they take from our songs whatever they identify with.

[The name HOCICO translates into English as "Muzzle". How does this fit the concept of the band?]

In Mexico, the word HOCICO (muzzle) carries also an aggressive connotation; in some

expressions it is a term of offense, which is why, when we were thinking about a name for our group that would express our rage and aggression, HOCICO seemed to bring it all together. People in our country either love the name or hate it, which is exactly what we intended.

[With all of the unrest in Mexico today, what is it like to live there? How does this environment effect you and your art?]

Having grown up in Mexico City, living here isn't hard at all. In fact, we love it. In spite of the escalating violence in the streets within the last five years, the corruption, the unemployment, the daily protest marches and political rallies, Mexico City still has a lot to offer, especially in the way of culture. The atmosphere of this city is in our bones. HOCICO would probably be totally different if we lived somewhere else. The acts of violence and injustice we witness daily have brought out the anger we feel and made us lose faith in our institutions. We don't believe in physical violence, but what we do through our music is attack our constrictive environment. The essence of HOCICO has been with us since childhood. Racso and I are cousins, and we have shared many experiences. HOCICO has been building up gradually inside us, but now all those feelings and resentment against our society have erupted in our music.

[After that question, this seems a bit superficial, but we'd like to ask about the electronic music scene in your homeland. You formed "Corporacion" with some other great bands like CENOBITA, OGO, and the famous DEUS EX MACHINA, but this organization no longer exists? Please tell us about what it involved, and what those bands are doing now.]

HOCICO has always been an independent group. We started out with no support from anyone. "La Corporacion" was an attempt to bring together all the best electronic bands that existed at the time, in order to support one another and promote our kind of music throughout the country. However, everything went to hell when petty differences and jealousies began to eat away at the base. Some of the bands were not happy with HOCICO and, even though we tried hard to solve our differences, in the end we opted to go our own way. The organization had become too bureaucratic for our taste, and there was too much ego involved. But, anyway, it was a good first try and it served its purpose while it lasted. DEUS EX MACHINA, who happen to be good friends of ours, are presently working on remixes of some of our tracks. The idea is for us to remix some of theirs as well, and cut a new CD together that we will produce ourselves. DEUS EX MACHINA is working on their third CD, and Lobo 14 is developing a solo project which is more ambient in tone and totally instrumental. OGO is a fine band that is about to release a new demo. Whenever there's a chance, we enjoy sharing the stage with them. Their leader collaborated with us on a project that we never got around to naming. ENCEFÁLISIS, his alternate project, is gaining ground in the Mexican scene.

As for CENOBITA, we haven't heard from them lately.

[Can you tell us a bit about the intent of HOCICO; how you incorporate aggression, atmosphere, texture, and rage with social consciousness? What do you hope to achieve through your art?]

We like using a lot of elements in HOCICO, to express how we feel. The excesses, abuses, and injustices, that drive the people to destruction without give a value to life, make our rage awakes and this is why the songs have a touch of social consciousness, but we don't think we really want to create a social consciousness, we just want to expose what is happening around us in our own point of view.

[You alternate between the Spanish and English languages in your songs. Why is that?]

Everybody expresses himself better in his mother tongue. However, we also sing in English because we want our songs to be understood in all the world. The songs in Spanish are written specifically for our Spanish speaking audiences.

[Please tell us about the DULCE LIQUIDO project!]

In this project Racso makes an emphasis on his internal eye, to express himself, this guy is always doing music. In DL, Racso's music is more danceable and it's best, with a different touch from Hocio. He has been doing this for a while, but DL never has been commercialized for his personal reasons. The second DL demo-tape is going to be released very soon and we expect it to be released for Opción Sónica, too.

[Your thoughts on america?]

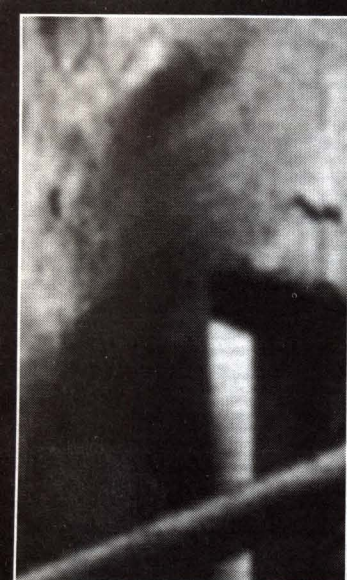
Talking between friends, in history the U.S. and Mexico have had a lot relations, some not very kind. There are aspects in the U.S. that shows it as a great country with good opportunities for all people and where the common feeling is freedom, but there are some more that show the Government of the U.S. like trying to take control of the world, trying to solve the international conflicts in its own way.

[With *Odio Bajo El Alma* released at the beginning of 1997, what are your plans for the rest of the year?]

We're working hard in new HOCICO songs, to date we have a lot of new stuff and we expect to release a MCD in September of this year, and if things go well another album in early 98. With DULCE LIQUIDO, Racso will release his second demo-tape *Ertus, Elyac y Ereum*, by October 97.

[Is there anything else you'd like to say?]

We would like to thank you for the interview, and send warm greetings from the land of the Aztecs to the CULTURE SHOCK team and to all our friends in the cultural wasteland!! ¡La venganza de Moctezuma esta aqui!



OPERATIVE : SAGE

[ARCHIVE : HOCICO]

AUTOAGRESION PERSISTENTE
TRISTE DESPRECIO
ODIO BAJO EL ALMA

[ARCHIVE : DULCE LIQUIDO]

DEGRADACION HUMANA

[CROSS REFERENCE]

OPCIÓN SÓNICA

LAST TIME WE PRESENTED THEIR SECOND DEMO, ALONG WITH OUR APOLOGIES THAT, BY OUR OWN FAULT, THEIR FEATURE DID NOT MAKE THE DEADLINE. NOW, HOCICO HAVE RELEASED THEIR INCREDIBLE DEBUT CD, ODIO BAJO EL ALMA, ON OPCIÓN SÓNICA, AS WELL AS THE SECOND DEMO OF THE DULCE LIQUIDO PROJECT, AND ARE ALREADY PLANNING A NEW HOCICO MCD, AND THE CD DEBUT OF DULCE LIQUIDO! HERE IS THE FULL TEXT OF OUR INTERVIEW WITH THESE MEXICAN PHENOMS.

[Hi Gil! How are things going with the new album? I've heard that there are a few labels trying to license it!]

We are very proud of our new work, and we're getting better comments every day! Really we have been invited to some labels about licensing this new album, but we are still thinking about because we want to get a good agreement.

[It was well worth the wait, but why was there such a long time between *The Mind Is A Labyrinth* and *Sweet Apology Of Death*?]

Since we recorded *The Mind...*, many things have changed in our minds. Even though our new album was released in March 97, we had the DAT master tape with all full songs recorded since August 96! We took a long time to develop it because, as I said before, our minds have changed a lot! Since I started to study piano, I've begun to listen to music in a different way. Also, a very strong desire to put guitar in our songs has arisen along side of our musical inspirations. Only after Marcelo has come to the band, the MORGUE dream has come true! We just found out about a guy who plays acoustic drums and guitar very well, and can also play piano, and helped us to produce our album just like we are looking for someone to do! Before he joined us, many Morgue songs passed by a process of changing, and we decided it would be better to reconstruct all of them again. So it took a long time.

[The *Mind...* has been deleted, and in fact, for a while, no new fans could get their hands on any MORGUE material!! The rumor was that you had signed with CELTIC CIRCLE PRODUCTIONS, and Cri Du Chat would not be re-pressing *The Mind...* Now that you're back at CDC, will there be a re-release?]

No fucking way! *The Mind...* hasn't been deleted! I've seen *The Mind...* in some record stores here in Brazil and some Internet online catalog! I'm sure *Subtronic/Subway* from Germany is producing our CD a lot without our consent, without paying us anything! We never got money for the royalties of it! CDC didn't re-press *The Mind...* because we would not agree the way it was produced and recorded.

[You've introduced quite a different MORGUE sound, as well as a new band member, on the new album. It's more than just a development of your original sound. What caused this evolution?]

As I said before, I changed my mind a lot after I started to study music again... I think everybody wants to develop his talents! And what caused this evolution was when I listened to bands with their best albums like NIN (*The Downward Spiral*), SKINNY PUPPY (*The Process*), BECK (*Odelay*), MARILYN MANSON (*Antichrist Superstar*), HAUJOBB (*Freeze Frame Reality*), and so on... We have great songs now, but it still is not all what we want to do. We want to do more because this is only the beginning and for us, *Sweet Apology Of Death* is

really like our first CD ever.

[The song "Underworld" was supposed to be released as an MCD, but most of it was actually added on to the album. Of course, that gives the fans more for their money, but what happened to the song "Drug Therapy"?]

After our disappointment about waiting for an answer of CELTIC CIRCLE's contract and offer which supposedly was able to release our CD plus an MCD, we decide not to release it thru CCP (and it was the best we don't) to release our CD thru CDC Disques. Unfortunately, our agreement with CDC was not possible to release *Underworld* MCD due to financial conditions, so we have to mix everything inside a full length CD. "Drug Therapy" is another version of "Dead Voices". It didn't fit on the CD, so we had to delete it.

[Gil, you used to run an organization called New Will Productions, but now you've stopped. Can you please tell us all about this project, and the reason for it's demise?]

My intention was to divulge and promote many newcomers electronic and alternative bands all over the world who never released a CD. I used to sell their demotapes and stuff here, but unfortunately I decided to stop it because it was consuming my precious time and few free hours. I had to promote and work for Morgue and my side-projects! Now NWP is only MORGUE management!

[There are several side-projects that you're working on now, like MAGGOT, GLASS HOUSE, and MADS IN THE HOUSE. What can you tell us about them?]

MAGGOT is a dark ambient / sound-scape / experimental project I released when I was enjoying COLD MEAT INDUSTRY stuff a lot! I don't intend to work on it for a while. GLASS HOUSE I'd love to get back to as soon as possible, because I've been listening to trip-



hop, acid jazz and intelligent techno music a lot.

Even though I do it thinking about only in Brazilian scene, I still want to make great sounds under the GLASS HOUSE name! MADS IN THE HOUSE is a Marcelo's project, close to bands like BODY COUNT, HOUSE OF PAIN, HELMET, KORN, and so on... There will be a meeting between both projects soon and it will be something like "MADS IN THE MORGUE"! Although we have talked about projects we are more concentrated on Morgue right now

[You're also now about to release a NEW ORDER cover song on Eneas' long-planned NEW ORDER tribute album. Which song are you doing and why? Has NEW ORDER been a big influence on you?]

We chose "Thieves Like Us" to make another version - not a cover song - because it's one of our favourite NEW ORDER songs. We love NEW ORDER a lot, but it has not been a big influence on us.

[What other bands have profoundly effected your psyches?]

There are so many that we think it's impossible to talk about it, but we can't deny that SKINNY PUPPY and DOWNLOAD were so fundamental for effecting our psyches. Also David Bowie, MARILYN MANSON, NIN, HAUJOBB, Peter Gabriel, TEARS FOR FEARS, ICE-T, DIGABLE PLANETS, SEPULTURA, CHICO SCIENCE & Nacao Zumbi have given us a good trip, like a drug additive!

[There are now rumors of a MORGUE U.S. tour later in 1997, with your neighboring electroterrorists AGHAST VIEW. Can you confirm or deny this, or give us some details?]

We are very anxious and crossing our fingers for this! I'd love to confirm this, but it doesn't depend on only us! We wish it could come true soon!

[With the recent re-structuring of Cri Du Chat Disques, what are the plans for MORGUE? Will you be joining Eneas on his FIBER label?]

We want and we wish a lot to find out a good label outside Brazil to license and distribute our new album (as well our forthcoming albums!) in a better way. Unfortunately we lost a little bit about the re-structuring of CDC Disques, but we have all rights of the producer and of the owner of the work reproduced reserved, and that's important! As well the genuine digital media mastering and all photos of the art-cover are on our hands!

[Lastly, do you have any closing words, news, comments, statements, gripes, opinions, hello's, thank-you's

BACK AFTER A FOUR YEAR SILENCE, ARMED WITH A NEW ARSENAL, ADDITIONAL COMMANDO, AND A SLEW OF NEW PROJECTS, MORGUE ARE MAKING A FRESH START, AND ATTRACTING A LOT OF INTEREST AT SOME OF THE BIGGEST LABELS OF THE ELECTRO-WORLD. SEVERAL INTERNATIONAL DEALS ARE IN THE WORKS AT THIS VERY MOMENT. FOR NOW, THESE INFAMOUS BRAZILIANS LURK IN THE SHADOWS OF THEIR HOMETOWN, POISED AND READY TO TAKE ON THE WORLD...



OPERATIVE: SAGE

(or fuck-you's) to anyone that might be reading this, or anything else you'd like to say?]

Greetings and thanks to everybody who always believes in our music, all of our friends, our pretty current girlfriends and especially our fans all over the world! We are now working hard on a new album and perhaps an MCD of remixes, so we are looking for bands to remix us and vice-versa. We would like to exchange remixes with some other bands, and it is a dream for us exchanging remixes with the mister superstar cEvin Key! If someone can get in touch with him about this, please do this favour for us!

[ARCHIVE : MORGUE]

BREAKING ALL THE BONES
THE MIND IS A LABYRINTH CD
SWEET APOLOGY OF DEATH CD

[ARCHIVE : MAGGOT]

****ACCESS DENIED****

[ARCHIVE : GLASS HOUSE]

****ACCESS DENIED****

[ARCHIVE : MADS IN THE HOUSE]

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[CROSS REFERENCE]

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E-CRAFT

[Please introduce us to the members of E-CRAFT, and tell us something of your history and influences.]

E-CRAFT was founded in 1993, after a concert of an electronic act. Our influences lie in KRAFTWERK, OOMPH!, DIE KRUPPS, PRAGER HANDGRIFF, and other European electronic bands of the 80's.

[Obviously, steel is a main theme in your imagery. Is this because of the environment you live in, or are there other reasons?]

Eisenhüttenstadt, our hometown, is the identity of E-CRAFT. Steelworks all around, but there are many jobless people because of the radical change in our fatherland. Our hometown lies in the territory of the ex-GDR. We have power from the East, where there is the biggest EBM populace.

[As almost a contradiction to your hardened images, the music of E-CRAFT is very melodic and danceable, and the lyrics are often very personal. Is this intentional?]

Yes! That's right! The music is very varied, from soft to hard. Our concerts are more aggressive; loud and hard. The new album, *Forge The Steel*, is harder, too, and was produced in a different studio. The producer from this studio is a famous DJ and electronic music producer (Greetings, Kolial). Our lyrics are of personal matters in our lives, our environment, and the people around us. They deal with life in our new Germany.

[What concepts lie beneath the surface of the band?]

They're not definable. Crossover, EBM, and a little bit of synth-pop are united in our music. We're versatile in sound and melody.

[Your debut album *Die Stahl AG* received very high acclaim all over Europe, and the follow up EP sold out almost instantly. To what do you attribute the immediate, huge success?]

Our success lies in E-CRAFT herself. We don't distance ourselves from the fans. The music is very honestly, ambitiously, and provocatively against the system where we live. E-CRAFT is a band for daily life.

[MASCHINENWELT RECORDS is also immediate success, and is one

of the most promising young labels in Germany. How did you come to sign with them? Whose idea was the shape-CD?]

We were the first band with an exclusive deal at the young label MASCHINENWELT, in 1995. At a festival with many famous bands, Christian Weber heard one of our tapes. He liked it, and we entered his "world of machine music". The shape-CD was his idea.

[Die Stahl was essentially a collection of your work during the first 3 years, and now your second album, *Forge The Steel*, is about to be released. How have you evolved over that time?]

We've been developing *Forge The Steel* for a year and a half. It's our best production yet. It's very much harder and more experimental than *Die Stahl AG*.

[What will be the biggest surprise of the new album?]

Certainly the songs where we replayed a metal guitar. It's loud, hard, and aggressive. Bang! Wump! Very american style, we think!

[Please tell us about your live concept.]

We'll make a new tour through Europe. A new live performance for our fans. *Forge The Steel* is a hammer! Concerts in Switzerland, Belgium, Austria, Netherlands, and old Germany. It's a co-production with a great concert agency.

[How would you describe E-CRAFT?]

Many analog synth, digital tone generators, samplers, and drum computers. We favor digital sounds and atmospheric melodies, with crashing snares, strange digital effects, and powerful bass drums. Hardest monotony is everything!

[Can you tell us of any future plans, and give all the steelworkers a final word?]

We will release *Forge The Steel* any day now, then keep playing concerts and festivals, and produce a lot more albums! Please use our mailorder from old Germany. Greetings to DIE KRUPPS and KMFDM for the best inspiration. A lot of greetings to electronic music listeners worldwide, and thanks to CULTURE SHOCK for your interest!



OPERATIVE : DREW

FORGE THE STEEL

[ARCHIVE : E-CRAFT]

DIE STAHL AG CD
DIE STAHL EP MCD
FORGE THE STEEL CD

[CROSS REFERENCE]

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SONICORGY
VS

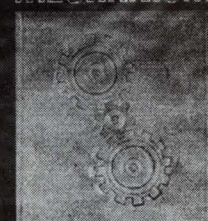
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JONATHAN SHARP

ON

NEW MIND

BIO-TEK

HYPERDEX-1-SECT

HEXEDENE

CYBER-TEC

LASH TAL

GUNHED

newmind

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D

JONATHAN SHARP IS QUITE POSSIBLY THE MOST UBIQUITOUS PERSON IN THE ELECTRO SCENE TODAY. WITH NO LESS THAN SIX PROJECTS CURRENTLY UP HIS SLEEVE, HE HAS RELEASES ON ALL OF THE BIGGEST LABELS IN THE GENRE, AND ALL OVER THE WORLD. HERE, HE DISHES THE DIRT ON ALL OF THE LABEL DEALINGS, AND UPDATES US ON THE CURRENT OPERATIONS AT MISSION CONTROL.

[ARCHIVE : NEW MIND]

BODY POLITIC EP
FRACTURED CD
ZERO TO THE BONE CD
FORGE CD

[ARCHIVE : BIO-TEK]

A GOD IGNORED IS
A DEMON BORN CD
DARKNESS MY NAME IS CD*
STEEL ON SKIN MCD*

[ARCHIVE : HYPERDEX-1-SECT]

METACHROME MCD

[ARCHIVE : HEXEDENE]

CHOKING ON LILIES CD*

[ARCHIVE : CYBER-TEC]

LET YOUR BODY DIE MCD

[ARCHIVE : GUNHED]

****ACCESS DENIED****

[ARCHIVE : LASH TAL]

****ACCESS DENIED****

[CROSS REFERENCE]

OFF BEAT
ZOTH OMMOG
MCT PRODUCTIONS
SIDE-LINE
21ST CIRCUITRY
CLEOPATRA
RECONSTRUCTION

[Let's start at the beginning, before the MACHINERY deal. Tell us about the earliest days of NEW MIND, your philosophies and idea for making music.]

Around late 1990 / early 1991, I was messing around with some sequencer / sampler based material, more to entertain myself than anything. The band I was in at this point had ground to a halt, so I decided to go ahead and do some industrial tracks on my own. I was fairly heavily into PUPPY at the time, and I'd also cite Cronenberg as a BIG influence at this point... Anyway, this gradually evolved into NEW MIND when I did a 4 song demo in Jan '91. There was no great philosophy behind it, other than that I made the music I wanted to irrespective of whether it was viable for release. My philosophy remains the same, I make music first and foremost for myself. My tape vault is full of as yet un-released material.

[Specifically, can you tell us about the highly sought after *Body Politic* EP, compilation tracks like "Incision" (with it's blatant PUPPY-isms), and any other pre-Fractured material?]

Body Politic, highly sought after???? Well, after I did that first demo, I circulated a few copies and was offered a deal by SADIQUE, a sub-label of VINYL SOLUTION. I was going to do a second 12" and then an album for them, but it all collapsed when there was a change of A+R and I was dropped after the one release. "Incision"... Oh dear, yes, that was my blatant sample-everything-in-sight track. PUPPY, 242, GGFH, BLADERUNNER, etc., etc... That's on a comp by SENTRY RECORDINGS. They did offer me a deal at the time, but that fell through... They had more ideas than money. I also talked briefly with KX RECORDS, but the deal they offered...it was hilarious. My lawyer just laughed at it. I still keep a copy to show to people. I was just giving out material to compilations at this stage, to get the name around. So there was a track on *The Empty Quarter* CD / book package, and I gave 2 tracks to DOSSIER RECORDS for a comp called *Dossiers...* and around this point, MACHINERY got in touch... I do own a big chunk of my back catalogue now, the 12", the comp tracks plus a LOT of unused demos and un-released material. At some point, when the time is right, I will re-release it.

[How did the MACHINERY deal come about? How did things work while NEW MIND was there?]

I had pretty much recorded half of what would eventually turned into *Fractured* by this point, and I mailed the tape around to various people, including MACHINERY. Jor called me and offered me a deal. It was that simple. I signed and completed the tracks, and *Fractured* was released in 1993... It was then that the problems started. What it came down to was that Jor had a very fixed idea about what NEW MIND was and how it should be

presented. Unfortunately, this was a long way from what I was doing... The funniest moment came when I submitted some material for the second album (the tracks appeared on *Zero To The Bone* eventually). He sent me a fax saying I should stop making ambient disco music!!! That was the beginning of the end really. They became less and less supportive, and it was obvious that we neither wanted to work together so they kindly let me go and wander off into obscurity for 2 years...

[Then CYBER-TEC approached you, and along with that came a whole slew of new problems. The story is rather well-known, but to eliminate any speculation, please tell us all the details about NEW MIND, BIO-TEK, and CYBER-TEC PROJECT with CYBER-TEC RECORDS.]

My personal differences with these people are well documented and it serves no purpose to cover old ground yet again. The bottom line is : I was replaced in CYBER-TEC [PROJECT] by Marc Heal. I told CYBER-TEC [RECORDS] at the time that I would no longer be involved in this project if any other programmer was brought in. None of them had the courtesy to tell me I had been replaced. I found out when I was faxed the news page from NEW LIFE magazine announcing my replacement. My involvement with CYBER-TEC caused me a great deal of personal hassle, stress, money and sanity. I've also since discovered that for the 12 months or so following this debacle, I had somehow acquired a reputation for being difficult and impossible to work with. That's patently not true, and I think that the people at OFF BEAT, ZOTH OMMOG, and all the other labels I now have deals with will vouch for my integrity and dedication to what I do. Now OFF BEAT has just licensed *Forge* to 21ST CIRCUITRY. I've heard very good things about Don, so I'm excited to be working with him.

[Then you were talking with OUT OF LINE, but ended up with OFF BEAT for NEW MIND, and ZOTH OMMOG for BIO-TEK. How did you end up there?]

Yes, I did offer ZERO TO THE BONE to OUT OF LINE. It was a case of, "What's the fastest way to release this CD in Germany?" ...and they said it would be quickest to license from FCR rather than manufacture it themselves. That seemed okay. Then the whole FCR thing just became a nightmare. I couldn't get a contract, statements, or anything from them. I still haven't. It was pretty obvious I was onto a loser with FCR, so I mailed out some basic demos of *Forge*. Stefan from OFF BEAT responded, we haggled a deal, and I'm now happily signed with OFF BEAT. At the same time, I'd re-acquired the rights to BIO-TEK and started mailing the demos around. This coincided with the big re-vamp that ZOTH OMMOG was undergoing, and they offered me a deal. Which I naturally snapped up... I'd been a ZOTH fan for years and never expected to end up on the label. They had never had a UK

artist before, so I take that as a big compliment.

[Why the separation?]

Why the separation? Well, that's one of the lessons I learned from my involvement in CYBER-TEC: NEVER do more than one-project per-label. Or, don't put all your eggs in one basket!

[OFF BEAT and ZOTH have good reputations for being supportive and working closely with their bands. Are things going well?]

YES. After all the label disasters I've had in the past working with OFF BEAT and ZOTH is a revelation. They stay in touch. They respond to messages / faxes. They set up interviews, get press, do promotion. They WANT to develop their artists. I'm very, very happy with the people I am now working with.

[Are you happy with the way the albums turned out? They are both very different, and very diverse in themselves. Do you care to elaborate on them?]

I'm delighted that you think they are both different because that's totally my aim... BIO-TEK is not NEW MIND part two. It's a different project with different musical aims and ideas. I see BIO-TEK as very straight European EBM with classical overtones, and it allows me to betray my enthusiasm for trashy horror movies... NEW MIND I consider to be my total freedom project. It ranges over a wide range of electronic genres in the space of one CD. My opinion on the two albums : *Forge* is the NEW MIND CD I am most happy with. Technically and musically I think it's the best. *A God Ignored Is A Demon Born...* well, I have to confess my judgment on this is coloured by the fact I just completed the second BIO-TEK and it's a much, much stronger release than the first one... What can I say? ...vocals aside, you should really consider NEW MIND and BIO-TEK to be done by two different people...

[How did you hook up with Sevren Ni-Arb for the HYPERDEX-1-SECT project? I hear that the collaboration was a complete success, even though you two have never actually met. Judging by *Metachrome*, I'd say that it couldn't have been better! It's a departure for you though. Can you give us some insight on the process of HYPERDEX-1-SECT?]

The initial contact was set up by Pete from the MCT label. I already had the basic material. All the tracks were written as my contribution to the CYBER-TEC album. I have the demos of J-L De Meyer doing vocals on tracks like "Mind"... I sent the instrumental material to Sevren in it's component parts, and he re-constructed it in his own unique style. I had originally intended to get over to TGIF and work with him, but it just never happened. We



OPERATIVE: SAGE

couldn't get our schedules to meet, and things were going so well anyway. It amuses me to no-end that it's now possible to make an album with a musician in another country without ever meeting face to face! So I wrote the tracks, he rebuilt them, then I remixed 2 of the tracks...

[The release of *Metachrome* was delayed for a very long time, and did not have the planned remixes by cEvin Key, FLA, and SHEEP ON DRUGS? Why is that?]

I can't offer you an explanation. The decisions over what was included was not mine to make. I understand that the US version of the EP will have a different track list to the European release, and presumably some of these mixes will appear on this.

[Is the licensing to SPV / SYNTHETIC SYMPHONY posing any conflict with CYBER-TEC?]

Again, I couldn't possibly comment on that topic, but it does appeal to my sense of humour! Hint: Say the word HYPERDEX-1-SECT really fast a few times, and I think you'll find it rhymes with CYBERRRR.....

[What can you say at this point about the new BIO-TEK stuff (*Darkness My Name Is* and *Steel On Skin*), or anything else on the way?]

Well, I'm currently pretty pleased with the new BIO-TEK CD. It's really hard / controlled EBM, I think!! And I think you'll find it's much different than *Forge*. I also have to say that the packaging is really great...it's a multi-page fold-out booklet of fetish / s+m imagery... Really nice (?) It's due out in Europe in the coming months... *Steel*... is the current projected remix maxi, due later this year... I can't confirm any names yet, but let's just say that some of the ZOTH and SIDE-LINE people will be participating. It'll also have a couple of new tracks not on *Darkness*. As BIO-TEK develops, I think you'll find it has it's own style / ambience / presentation. Unfortunately, domestic USA release is running nearly 12 months behind, so CLEOPATRA are releasing *A God Ignored*... in June, I think, so don't expect to see *Darkness*... or *Steel*... domestically in the USA until next year. HYPERDEX... well, the contract is for a second MCD, but I've so many other, more pressing projects that this has taken a temporary back seat. NEW MIND... right now it looks like *Forge* has been picked up by 21st CIRCUITRY for the USA. I'm already working on new material. I'm just writing to see what comes out at the moment. The next confirmed

release is an OFF BEAT *O-File* around November this year, and then the fourth NEW MIND CD early next year... It just might be a double! A *Remix War* would be nice as well...

[You have some other projects in the works, like HEXEDENE, GUNHED, and LASH TAL, as well as your recent remix projects. Can you tell us about them, and any other things you're working on?]

OK, HEXEDENE is right now taking up my time... I can confirm that an album is in progress, though both Katie and Ian have now left the project to pursue their own band... USA release will be through RE-CONSTRUCTION, and for Europe it's going to be SIDE-LINE RECORDS. The current plan is to deliver each label with a different version of the same album!!! GUNHED... is on hold right now. Lack of time. LASH TAL... um... one track appeared on an FCR comp CD... I do have an albums worth of this experimental / ambience material in the vault, but no suitable avenue for release. Interested parties: feel free to contact me. I'm always working on music. I've been experimenting with some intelligent techno and also drum 'n' bass, but no releases as yet. I'm really just experimenting. I also seem to have a cartload of remixing coming my way... I've just completed a remix for KALTE FARBEN, and I've been doing some bits and pieces for RE-CONSTRUCTION... can't confirm anything... just wait and see!

[With all of your different projects, are you now able to explore all of the sonic dimensions that you want, or will we see more collaborations and divergence from NEW MIND?]

Divergence... yes definitely. The next NEW MIND is going to pull the rug out from under people's feet, I hope. I want to see just how far I can push the "industrial" tag. I hope that you can hear the development and diversification in each NEW MIND album? It's going to continue to develop and progress. Collaborations... yes, it's nice to get out of the solo work ethic once in a while to do something different. I've been talking / threatening to do a joint project with Ronan H. (VNV NATION), but it's not gone beyond talking for the last 12 months (if you know Ronan or myself... Boy can we talk!!!).

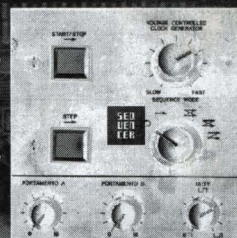
[Is there anything else you would like to discuss?]

I'm all discussed out right now!

[OK, then! Thanks a lot and good luck with everything!]

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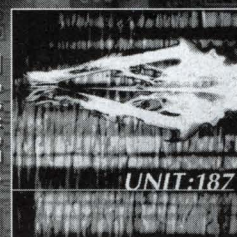
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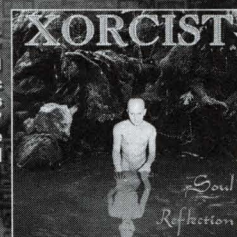
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ant-zen

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"Each production is a statue of the present; a timeless executed monument which allows you to consume it with the same intentions several years later." So states Stefan Alt, on the concept of the now legendary Bavarian art collective ANT-ZEN. Stefan, commonly referred to as "SALT", is the vision and the voice of ANT-ZEN. Perhaps these seem like rather bold statements to make about one's own work, but considering the truly monumental proportions of their 70+ releases, it's actually quite modest. He continues, "ANT-ZEN stands for experimental output of all kinds. Besides the music, the packaging and layout are very important for us; creating an audio-visual artwork. Both parts have to fit perfectly to intensify the feelings and impressions of the listener / viewer." And "intense" is the integral word here, but let's not get ahead of ourselves. A bit of history is in order.

Stefan explains, "There were many experimental artists around us, and at the time, there was absolutely no way of them releasing their work." Enter ANT-ZEN. "Together with Alex Pickar, we started the label in late 1992, deriving the name ANT-ZEN from "Anti-Zensur" (anti-censorship). Because of our limited budget, we started with a double cassette compilation. It was titled Reynir & Tilarids", and it was compiled by Rudy Ratzinger (:WUMPSCUT;) and myself. Surprisingly for us, it received very positive feedback, so we continued with several tapes, like the first P-A-L solo release, which was also available packaged in a massive concrete block with a photo-etched aluminum plate."

In 1994, Alex left ANT-ZEN to pursue various musical activities, and Stefan continued this pioneering work, together with his wife, Michele. It was also then that they began producing vinyl - something that is too rarely seen in industrial music these days, and something which ANT-ZEN has since become famous for. "Everybody thought that we would have no chance with vinyl on this CD age, but we really love this format, and it's excellent for experimental releases."

Their first vinyl release was the *Zykus D* compilation LP featuring P-A-L, TELEPHERIQUE, THE THIEVES OF IMPRESSIONS, and Stefan's own project, SALT. Of course, standard black vinyl with a record sleeve would not have suited their vision, so it was released in 4 cover editions: a full,

silk-screened aluminum cover, a cardboard cover with an aluminum plate, and individual photo covers with 2 different inlay styles. 1194 was also the same year they released what may be their most famous production to date - the highly sought after :WUMPSCUT: *Dried Blood* picture 7". This was no surprise, and actually a quite logical progression, as Rudy and Stefan had already been working together for several years at that point, so a special :WUMPSCUT: release on ANT-ZEN was imminent. Stefan has done the artwork for all official :WUMPSCUT: releases, and has conceptualized and designed all the :WUMPSCUT: boxsets. He is very much responsible for the bleak, ever-eva- sive :WUMPSCUT: image.

Conceptual imagery is a fundamental part of the ANT-ZEN tradition. The design scheme is a collective process utilizing everyone involved in any given project. "The release of a production is always a common result of our work. We have a close friendship with nearly all our bands, and we consider everyone as a big "family". So far, I've executed about 96% of all visual output. Usually, we expect basic materials from our bands. Sometimes, the bands have only a few ideas or even some definitive images and / or text. After listening to the pre-recordings, and together with the basic concepts, I create my own ideas for each project. It's then discussed by all involved people. The final result presents our common output. I also spend a lot of time preparing for special topics. For example, the TELEPHERIQUE CD *Licht Und Schatten* is a concept album about Roentgen, the explorer of X-rays who won the first Nobel Prize. I read several books about him for background information."

Much of the photography utilized in the designs is Stefan's work as well. "As a photographer, I'm very interested in the details and complex structures of things you... recognize daily. Combined with the inspiration of the audio image of a recording, I execute the visual expression. Most of the layouts are very strongly structured and clearly defined. At the moment, there are a few projects where I combine very chaotic structures with many layers, where the essential information seems to be hidden. Recently I started collaborating with other photographers and painters, like J.E. Wagner, a painter and lithographic printer from Nürnberg. He participated in our first NIMOY live perfor-

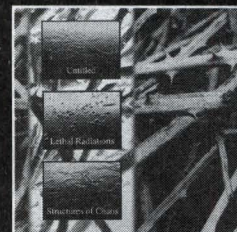
mances, and supplied the images for the LAW LP (*Pariahs Among Outcasts*, Ant-Zen Act 45). The original size was 70 x 100 cm each! For the latest :WUMPSCUT: release, *Embryodead*, he made several exclusive pictures, fisting wombs. For commercial reasons, the harder pictures were not published by Rudy."

All of these elements integrate to weave the fabric of ANT-ZEN. To call it simply a "record label" would be an injustice. "Artwar" was they have dubbed it, is a much more appropriate term. With a back catalogue of monumental proportions, boasting limited edition, special packaging, and boxset releases from such names as DIVE, SONAR, :WUMPSCUT:, DEUTSCH NEPAL, MSBR, SSHE RETINA STIMULANTS, P-A-L, IMMINENT STARVATION, and many other icons of the industrial scene, there's no end in sight. They have many new releases, some of which you can read about elsewhere in these pages, and they've recently started two new labels. One is called HYMEN, which deals with a more techno-influenced sound, and the other is called DUEBEL, focusing on more experimental (??) works. There are also plans for a new electro oriented label in the works.

Here we present to you a collection of our favourites from Stefan's vast collection of artwars, followed by interviews with two of our favourite ANT-ZEN acts. To the right you see some of the awe inspiring designs from past ANT-ZEN releases. Behind this text is the cover of :WUMPSCUT:'s recent 600 copy limited edition MCD release of *DeeJayDead*, and on the cover of this magazine and CD is the first in a series of exclusive artwars he is doing for CULTURE SHOCK. It will truly be a pleasure to finally meet Stefan and the rest of the Ant-Zen family in person, as they will accompany NOISEX for the entire U.S. INFERNO TOUR in August / September. All are welcome to come and greet them at the shows, and don't be shy. Despite the ferocious imagery, they're really all very charming and friendly. You'll also be able to see and purchase some of their work, including a lot of things you may never see again, such as exclusive NOISEX U.S. tour shirts, NOISEX lighters, special :WUMPSCUT: sticker packs, brand new *Embryodead* posters, *Bunkertor 7* posters, and many other splendid items. Come. Welcome the Bavarian family to the cultural wasteland. You will not be disappointed.



WUMPSCUT : DRIED BLOOD
MCD cover image. IKON 1



STIGMA : INHUMANITY
CD insert. ACT 54



DIVE : REPORTED
LP picture disc back. IKON 4



P-A-L : CONSENT
V7 cover image. Act 13



[When did you start making music? Did you have other projects before P-A-L?]

I co-founded my first band in 1986. This band split up in '88. Since 1989 I do solo work, in 1993 I started to work as P-A-L.

[I know you were writing for some magazines?]

Yes I did some reviews and was co-editor of a magazine entitled "The Siam Letter On Industrial Arts And Music". This was from 1988 - 1991, but then I preferred making music instead of writing about it.

[What are some of your biggest influences, both musically and otherwise?]

Well, any kind of music contains something worth to pick up. For years, my main influences came from Industrial Music (the 'classic' Industrial such as TG, SPK, CABVOLT or noise artists who are into rhythm, for example E S P L E N D O R GEOMÉTRICO or GRIM). In '95, I discovered works by artists of the 'techno' genre, such as Richard D. James (APHEX TWIN, POLYGON WINDOW) and AUTECHRE. I think people like that are my main influence now. Besides music, there are also influences by authors (W.S. Burroughs, Arno Schmidt, William Kotzwinkle, Kurt Tucholsky), painters (Salvador Dalí, René Magritte, J.E. Wagner), photographers (Josef Sudek, Stefan Alt), movie editors (Stanley Kubrick, David Cronenberg, Pete Walker) and video art (Nam Jun Paik) - the names I mentioned are just a few examples.

[How were the reactions regarding your three CD releases?]

Mostly very good, especially outside Germany. Biggest problem seems to be that the CDs aren't available, if there is some interest. I hope this will positively change because ANT-ZEN has a new distributor since March.

["Concrete Rage" on the first :WUMPSCUT: CD was based on a loop by you. How did you get to know Rudy, and what's your opinion of his success and his new CD, Embrydead?]

I met Rudy at a concert. He was the mixer of a friend's band in which I played drums (I met the band about five

days before the concert, but that's another story...). This was in 1991, and in these days was when he started doing music as :WUMPSCUT:. He gave me lots of help in this damn MIDI thing and mastered my first releases. :W:'s success was a great surprise to most people - even to Rudy, I think. I haven't heard E+ yet, just a few songs. Well, I prefer earlier :W: works such as *Gomorra* or *Dried Blood* (yes, yes, you out there in the States have to import them - smirk), but the new songs are very well-produced, danceable and I have already seen the CD-artwork: excellent.

[One important characteristic of your music is the frequent use of "DDR" (Eastern German - voice samples). Why do they fascinate you so much?]

There are no political interests in that at all. I am just fascinated by sounds, especially voices. I try to avoid 'cliché' sounds (*Hellraiser*, and stuff like that), and I found these DDR-sounds on a video-compilation of propaganda movies. It started very harmless. I just picked up one sample out and used it for a track. But then I found more good voices, and now I am a bloody communist (grin)...

[Your next CD will be called M@trix, like the new one of HAUJOBB? And it'll also contain more technoid structures in it, doesn't it?]

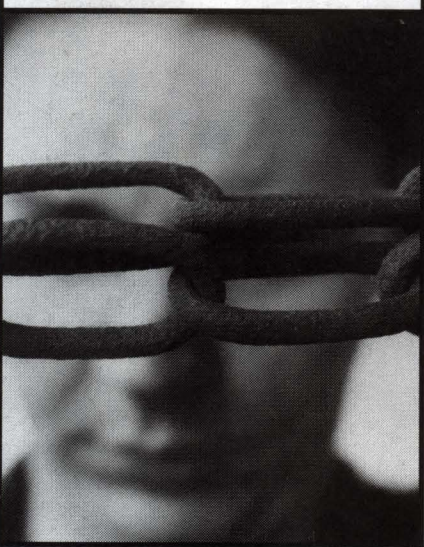
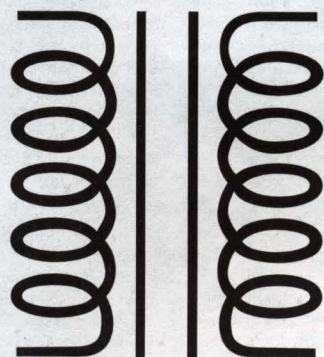
Good question... hmmm... Yes, my intention was to call it *M@trix*, but then the new HAUJOBB CD appeared, and now I am not quite sure whether I shall do it or not. I love HAUJOBB's work, but I definitely don't want that all of the people will ask me about HAUJOBB when this CD comes out. As I mentioned before, I am influenced by those techno acts for a while and, of course, one can identify those influences while listening to my new stuff.

[Do you plan collaborations with other projects or other labels, like the split picture 7" with DEUTSCH NEPAL?]

Yes, there will be a collaboration with the HYBRYDS from Belgium, DEUTSCH NEPAL and myself will appear on their forthcoming CD on ANT-ZEN. Raoul of NOISEX had also asked me for remixes and collaborations (there is a remix of "Ka-Vau Drummer"



P·A·L



on the new NOISEX CD, entitled *Over And Out*. And since about a year, there are plans for a remix of a VNV NATION track, maybe this will be realized in 1997.

[What's your opinion regarding our scene, our music project's and the releases of ANT-ZEN, STEINKLANG, HANDS?]

One can not generalize 'a scene'. That depends on people (oh, may I flame some? Hmmm. Maybe in the next interview...) and there are a lot of musical projects around. Good ones, average ones, awful ones (Believe me! I won't tell the awful ones' names - any promotion is good promotion...). And the labels: ANT-ZEN's releases are very well done. I think Salt does the finest work here - incomparable - just look at the artwork! STEINKLANG is... umm, out of order at the moment. I think HANDS is also one of my favorite German labels, I was proud when label-owner Udo Wiesmann asked me for a 7" release.

[You just played on a festival with WHITEHOUSE, SUICIDE COMMANDO, and ANEZEPHALIA. How were the reactions? Were you satisfied with it?]

In general, I prefer studio work to live concerts, because of the problems which always appear at a live performance (not only technical ones...). Of course, it's great to have a good concert in front of an enthusiastic audience, but I must confess I only had two REALLY good gigs, and the rest ranged from "uh, okay" to "no more on stage". The festival was okay, I had good talks with SUICIDE C O M M A N D O , ANENZEPHALIA, and WHITEHOUSE. The concert was ..uhm...uh, okay.

[How would you describe your live shows?]

As a musician playing solo on stage, it is always a problem to combine background playbacks and live action. To me it is a fake playing 90% playback (and lots of electro acts do that - sometimes the synths aren't even plugged in...). So I use a background tape tape for main rhythms, voice samples, and keyboard bass lines, and I have a synth and an electronic drumset on stage (and I plug them in and use them!). I also do vocals, and during

most of the instrumental songs I use background videos, so I think the audience gets something for their money (and of course, I prefer playing the hard, rhythmic tracks at the concerts).

[What were your best live-experiences?]

The best concert I ever had was with ATARAXIA and DIE FORM in Leipzig last year in front of a yelling, stage diving, encouraging crowd of about 3.000 people. The second best gig was also in Leipzig - small festival, just about 100 people, but they yelled as 500. Alle Achtung - die Leipziger sind in Ordnung!

[Which kind of equipment do you use?]

Ahh, lots of boxes with buttons and blinking lamps. Ookay: a Kawai K4, an AKAI S950, a BOSS SE-50, Alesis 1622 mixer, CuBase V2.0, some gadgets to make the sound a bit better - and live I use the Germanizer, a self-built ring-modulator/distortion unit - and there is only one in the whole wide world...

[What are your future plans?]

Well, first the CD-track for this american magazine, uh, what is it called - ahhhhhmm - CULTURE SHOCK, right. Hope you like it! Then the HYBRIDS collaboration, the new CD whatever-it's-name-will-be, two live gigs (with SONAR in Utrecht/Holland in June, and with some COLO MEAT INDUSTRY - acts in Waregem/Belgium in July). And then I'll go for a holiday, puhhh...

[Is there anything else you would like to say to your fans?]

To my fans I only have to say one thing : Give me some cool air, fast!

[ARCHIVE : P-A-L]

CONCRETE RAGE V7 *
PLUGGED / LIVE V7 *
CONSET V7 *
SACRED WOMEN MCD *
SIGNUM CD
REEL MCD
DEUTSCHE NEP-A-L V7 *
(w/ DEUTSCH NEPAL)
REMOTE V7

* = limited + sold out!

[Can you introduce yourself a little bit? When did you start making music]

I am 24 years old, and I started doing music in 1990.

[How would you describe the sound of IMMINENT STARVATION?]

In constant evolution. I don't want to keep on doing the same thing for 10 years. Actually, it's quite undefined. I don't know how my next track will sound like. I am open to everything. At the moment, after a long period of pure rhythmic noise, I am trying to introduce more and more melodies into that wall of noise. The music not only expresses anger or aggression but, those feelings are improved by new ones.

[Can you tell us more about your side projects, like URAWA, DELTA FILES, AXIOME, etc.]

DELTA FILES is another solo project. I created it three years ago, and my intention with it was to mix some techno elements in an industrial background - to create a link between the 2 scenes. I think it works, as I played live with DELTA FILES in techno parties and in industrial festivals with exactly the same set. And on both sides, the response of the audience was very positive. TORSION is just the continuation of URAWA, the change of the name was only due to legal elements after some trouble with KK RECORDS. Both are collaborations with John N. Sellekaers (aka XINGU HILL), a friend with whom I already did a lot of things, and not only in the music field. We did a magazine a few years ago, for example. Working with John is always a pleasure, as he is a very enthusiastic guy, and I think our collaborations are interesting because of the result of it is different from what we do separately. AXIOME was one of my first musical attempt, and actually with C-drik (the second member of it), we are trying to bring it to a new life by working more intensely on it. My most recent project is AMBRE (John, C-drik, and myself). After a few months of work, we finally finished our first album, *Enclave*. AMBRE is definitively ambient orientated, and our aim was to create something totally arrhythmic, with clean sounds and no aggression.

[Your first IMMINENT STARVATION CD, *Human Dislocation*, will soon be released on ANT-ZEN. What does it sound like? Is there any concept standing behind it?]

It's a kind of collection of tracks which shows the gestation and evolution of my vision of the IMMINENT STARVATION. On it you can find some ultra heavy smashing pieces, and more atmospheric ones because I wanted some diversity. My aim is that the listener doesn't get bored after hearing 10 times the same kind of tracks. And also maybe to educate a little bit some of the audience. People who bought the CD for the harder stuff, for example, also

get a chance to discover and (I hope) to appreciate another kind of sound, they would never listen to. There is no concept standing behind it. I am not really into that kind of (pseudo) intellectual way of doing music. Most of the time, there is a concept to an album more because it is cool to have one than there is effectively a strong one. I think the words should never be more important than the music.

[Do you plan collaborations with other projects?]

Yes, with Seal Phuric of SEEKNESS. We've already talked about it for a long time, and I think it will happen very soon, as we are trying to find time to do it at the moment. But I don't know what kind of stuff we will do. Everything can happen. But it will certainly be weird - that's for sure. Last year, I also stated a project with Sean Ray Williams, an American graphic designer, but due to lack of time (he is a very busy man) we haven't done that much. But we will try this summer to get into it again.

[How would you describe your live shows, and what were your best live-experiences?]

In the past, it was more like a wild industrial karaoke. The music was on DAT, and my voice live. But I now I'm no more satisfied with this kind of live act. It's not really live. Now, I want to perform more live, with the necessary improvisation. Moreover, I don't use my voice any more. (or really few). My actual set is more influenced by the way techno live acts work - a man behind his machines. So, no more spectacular shows like I used to do. A dislocation of my shoulder, for example [During a concert in Germany about two years ago, Oliver dislocated his shoulder because of his wild performance. The audience didn't realize that his painful screams weren't part of the show!! S-ed.]. I want to put the concentration more on the music, and less on the visual. My best live experiences may be the two gigs I gave in Strasbourg (France). The audience there was really excellent and enthusiastic. Also the Expovni event in Brussels last year. The place was really perfect for an ambient set.

[I heard you're also very active in the tekno scene. How would you compare this with the electro scene in Belgium after the huge EBM-wave?]

The electro scene in Belgium is such a pity that it doesn't interest me anymore for a few years now. The techno scene is not much better. There are a few interesting people and events, but as it is much bigger, there is more action in it. That's the main reason why I am more busy with that scene - because you get more opportunities to play some gigs. In Belgium, I never played in the electro or industrial scene, but already 15 to 20 times in the techno

one. The fact that DELTA FILES and TORSION are released on RE-LOAD (one of the biggest Belgian techno labels) explains why I am more famous there.

[Are you still writing for SIDE-LINE MAGAZINE?]

Yes, but my contribution remains quite small - just a few reviews, or eventually an interview, every issue. I just do it for fun, and if I'm not in the mood to do it, I don't do much. Or, the contrary, if I feel I can write a lot for it. I am more like a free lance, and they don't really wait for my articles. If I bring them something, it's OK. If not, the magazine wouldn't be empty. I only do reviews of stuff that I like. In fact, they are friends for a long time now, even before they started the magazine. And as they expended the magazine to the actual format, they asked me if I wanted to write some articles to diversify the content, because I don't exactly have the same taste as they do.

[What are your future plans?]

Just working on new tracks for my different projects. And may be also trying to find a new guitarist specialized in country music [?!], for a project John and I would really like to do. Something like a soundtrack for a post modern western.

[Which five CD's would you take with you on a lonesome island?]

Not an easy choice, because my taste is in constant mutation, and what I like today is not what I will like tomorrow. Mostly I am also quite fanatic only about a few tracks on a CD, with the rest being good or very good (or very bad) but not reaching the top. So, here is a very restrictive list: SKINNY PUPPY : *Last Rights*, LEO ANIBALDI : *Muta*, APHEX TWIN : *Selected Ambient Works Vol. 2*, AUTECHRE : *Amber*, RELOAD : *A Collection Of Short Stories*.

[Which kind of equipment do you use?]

I mainly use samplers. A sampler always seems to be a more powerful instrument than a synth. With a synth, you easy get bored by always hearing the same sounds, and so you have to buy a new one to get some refreshment. But it's not really an ideal solution to get a new synth every 6 months (mainly because of financial reasons). That problem doesn't appear with sampling if you are a bit creative. One day, you sample a CD, the other day, a dog or your TV. There are enough sound sources worldwide to sample your whole life without repeating yourself.

[Is there anything else you would like to say to your fans?]

Take care of penguins.

[ARCHIVE : IMMINENT STARVATION]

HUMAN DISLOCATION CD
HUMAN RELOCATION MLP

[ARCHIVE : DELTA FILES]

ACPKLENC VI2
BODY BAGS CD/2LP

[ARCHIVE : URAWA]

A DOG CALLED EMOLITION MCD/MLP

[ARCHIVE : TORSION]

DARK TATOO SATELLITE CD/2LP

[ARCHIVE : AMBRE]

ENCLAVE CD

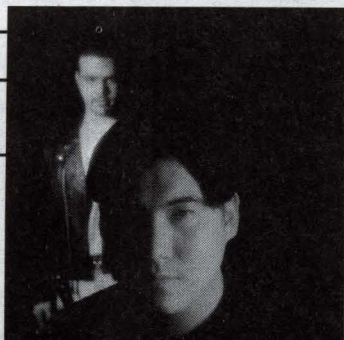
[CROSS REFERENCE]

ANT-ZEN
RE-LOAD AMBIENT

imminent starvation

IN THE MID 80'S, BELGIUM WAS THE EUROPEAN CENTER OF "EBM", REPRESENTED BY BANDS LIKE KLINIK, FRONT 242, INSEKT, CLICK CLICK, VOMITO NEGRO ETC. NOW, AFTER YEARS OF "SILENCE", BELGIUM STRIKES AGAIN! THOUGH THE SOUND HAS CHANGED WITHIN THE LAST YEARS, IT'S NO LESS INTERESTING TO LISTEN TO THE YOUNGER BANDS. THE NEW GENERATION OF ELECTRONIC MUSIC FROM BELGIUM IS REPRESENTED BY BANDS LIKE SONAR, SUICIDE COMMANDO, HYBRIDS (CYBER-PUNK PROJECT), AND YES, IMMINENT STARVATION. HIS FIRST CD, *HUMAN DISLOCATION* HAS JUST BEEN RELEASED ON ANT-ZEN. THE LIVE-PRESENTATION OCCURRED AT A PLACE PREDESTINED FOR THIS KIND OF SOUND - 30 METERS BELOW THE GROUND IN AN OLD, ROT-TEN WORLD-WAR II BUNKER. AFTER THE HEAVY, MASSIVE STEEL DOORS WERE SHUT, IMMINENT STARVATION'S HARSH RHYTHMS INTENSIFIED THE COLD, OPPRESSIVE ATMOSPHERE. NO DOUBT, IT WAS A FANTASTIC PERFORMANCE - INDUSTRIAL DANCE AT ITS BEST. AFTER THE CONCERT, WE HAD THE CHANCE TO TALK A FEW WORDS WITH OLIVIER MOREAU OF IMMINENT STARVATION.

c u l t u r a l



t r i a l b y f i r e

electro... folk?



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chavez, jaime

2

two

The previous issue of Culture Shock transmission 03-98 featured Texas electro-duo, Jihad, in this column, whose debut CD, A Prayer In The Night, on Ras Ove records should, hopefully, be out by the time you read this. Well, Trial By Fire is a sort of side project...more accurately, a 'prequel' to Jihad, as it was begun back in 1993 by James Mendez (one half of Jihad) and Jaime Chavez (Circus Diary). Transmission 03-98 also featured a glowing review of TBF's B-track (+ 2 remixes) cassette, The Execution Of The Witches, which is material from these early days (and includes a Gary Dersing remix), but, certainly does NOT sound dated. James had promised that if the response from this cassette was good enough, that he and Jaime would reunite and continue TBF. Well, I'm happy to report that they are doing just that, and are currently busy re-recording and digitally re-mastering 'Execution', which will additionally contain two brand new tracks and, this CD will have brand new artwork and is tentatively to be titled Drawing Down The Sun. We're waiting with anticipation for this first CD. Labels take note...TBF is a class act, a foray into the softer acoustic side of electronic music, melding dark folk guitar strumming with modern, and by no means retro, psychedelic elements combined with Jaime's soft and melodic vocals—all of this is set against the intricate and subtle electronic programming that we've come to expect from all our talented friends from the Lone Star state!



s t r o m k e r n

a candle in the darkness



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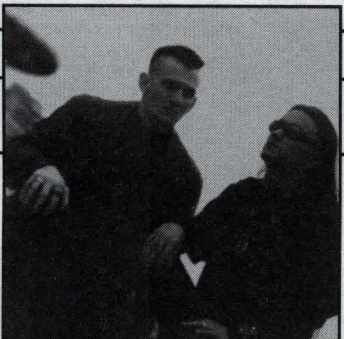
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one

Stromkern is the creation of Ned Kirby, an extremely mature electro artist (not to mention classically trained pianist) from Madison, WI who has been making electro music for over 3 years. You may be familiar with his track on the Blotek CD compilation (SDS Productions) 'Aussicht Vom Ran Der Nacht.' He also has a highly accomplished cassette release, Flicker Like A Candle, distributed in Germany by Broken Seal records (which recently entered at #20 on the German Vertigo charts). Stromkern has received quite well-deserved play in the German clubscene, as well as airplay on college radio across the US. Flicker... contains 8 tracks, all varied in style, from infectious electro-funk, to dark edm (some with German vocals), to electro-goth in the vein of Project Pitchfork, to an electro cover of Nick Cave's 'The Mercy Seat,' which includes a remix by Attraction! Stromkern's music defies simple categorization, and clearly goes beyond the confines of electronic darkwave. Having just signed with Kodex records in Germany (the same label as Second Voice & La Flice Melodia), Stromkern's debut MCD Flicker Like A Candle should be out very soon (hopefully by the time you read this—it will contain 7 tracks (including remixes of material from the cassette and one new track). A new full-length will follow later in '97. Also, look for more completion appearances—both for the next Kodex sampler and Dion Fortune Vol. 5, scheduled for June '97 release. This is an artist with a very bright future indeed.

cross reference:

kodex / sushie light



h o l o c a u s t t h e o r y

the epidemic



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members: beebe, scott
vietzke, james cunzun

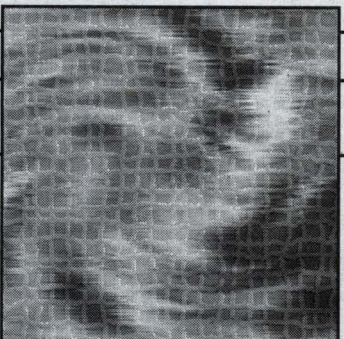
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two

One would start to get the idea that San Francisco is a mecca for dark electronics, seeing as Holocaust Theory is yet another artist from that area (along with Gridlock and Patchwork) that we happen to be featuring in this issue's Cultural Wasteland. Holocaust Theory forges the darkest territory, yet, with its screeching combination of chaotic percussion, disturbing samples and vocals, and ominous synths that evoke nightmarish soundscapes—at once recalling the style of Dava alongside that of many of the artists on Sweden's Cold Meat Industry label. Scott Beebe and James Cunzun Vietzke have been creating this unique dark hybrid of sound for four years and have recently released their debut CD, Proclaimed Visions, which was produced at the Eye Socket in Venice, CA with the incomparable Chad Blinnan (chor). Proclaimed Visions is on their own label, Possessive Blindfold Recordings, and plans are in the works for a future release of an electro/darkwave compilation called Exoskeleton. Bands get in touch! Do NOT misunderstand the name of this band...the name Holocaust Theory refers to the destructive path that they feel society has created for the generations to come, and has NOTHING WHATSOEVER to do with neo-Nazi denials of the Holocaust during World War II. In fact, it is these very infectious beliefs that need to be cleansed from the world. Catch Holocaust Theory live as they will be opening for the US tour of Noize in late August, and let the cleansing begin!

cross reference:

possessive blindfold recordings



a r e a 0 4

from out of the ruins



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members: [ddg]
knitter, eric
martin, scott

3

thr

Area04 is the collaborative vision of [ddg], Eric Knitter, and Scott Martin...within Area04, [ddg] is the primary rhythm tracker and sound developer. Eric K. is the primary instrumentalist and arranger, setting up both the harmonic movement and melody in Area04. Eric has been involved in electronic music for quite some time. Not only was he the DJ of a very popular radio show on WMSB in Milwaukee, he was also a keyboardist/programmer in the band Jegg Wild, whose CD release, Come Join The Hunt, has gained many good reviews (see Transmission 03-98). Scott Martin is the primary vocalist. Scott has been involved in Milwaukee's dark music scene for 10 years, enjoying a successful career in two very popular bands, Arc Of Descent and Aryan Black. Area04's sound ranges from hard and dark gothic to cold EBM with maintaining a danceable edge, with complex layers of melodic synth strings to round out their sound. Their song, '7th Ray', will be included on the upcoming Dion Fortune sampler #6 (due for Sept. 1997 release), and their sound fits very well into that German label's darkwave sound. Scott's untreated vocals are at once fragile and powerful, and this human element is a welcome change from the usual distorted growls one hears in so much of today's electro. Future plans for Area04 are to complete a CD's length of material in the upcoming months. And that can't come soon enough!

cross reference:

jegg wild

v a s t e a n d



operative:
empress

the synthetic form

g r i d l o c k

2
two

members: caddo
wells, mike

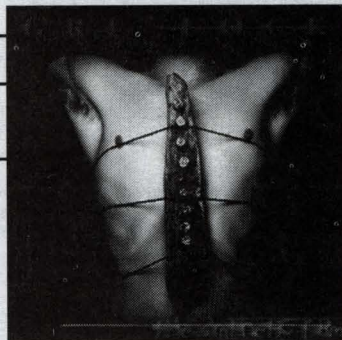
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CA
cal

Gridlock is the spellbinding chaos of Mike Wells and Caddo. Hailing from San Francisco, they have been creating electro mayhem for the past few years and have gained a very devoted local following there, with many club appearances, as well as two fantastic cassettes - Sickness and Frozen. (see reviews of these in Culture Shock Transmission 03-98). Four tracks each, these cassettes were among some of the best quality demo-tapes I have ever heard. There are definite elements of Heubob, Wumpscut, and Skinny Puppy...but Gridlock is not a clone! They combine dark atmospheres, harsh sampled noises, and intricate keyboard work (never using stock machine samples) to create outstanding fresh sounding electro. The best news is that Gridlock have now signed with Pendragon records, and plan to have their first full-length CD, The Synthetic Form, released during summer '97, containing some material from both of their cassettes in addition to brand new material. Get stuck in this Gridlock-you want want to leave.

cross reference:

pendragon



texture and rhythm

p a i n s t a t i o n

1
one

member: sturgis, scott

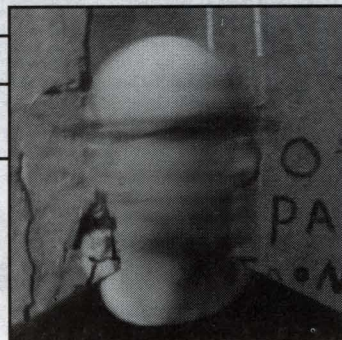
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OH
ohi

In August of 1994, this Cincinnati artist appeared on the Zoth Ommog comp AP-The Contest, and the following year, had another track on Ras Dvte epic There is No Time. Later that year, 21st Circuitry included his track 'Cringer' on Coldwave Breaks, and the title of this comp proved to be an apt one, for this is the track that drew the attention of Tom Muschitz, the man behind Alien Faction and Decibel records, and, literally, gave Scott his big break. Pain Station signed on with Decibel and, in 1996, his debut CD, Anxiety, was released, with Tom Muschitz doing the production (with assistance from SMD's Chris Randall). This release was an incredibly impressive debut, and it is no surprise that it catapulted all the way to #6 on the CMJ RPM charts only one month after its release. What was most impressive was the fact that Anxiety was such a great leap forward beyond the agro-coldwave fast-paced guitar sound of Pain Station's demo-tape-Anxiety is an inspired work, fusing the coldwave attitude with textured ambient soundscapes, and the guitars, while still present, are much more toned down and balanced into the overall structure. The songs are dark, menacing, and slower, with much more of a European electro kind of feel. The production is top-notch, the songs infectious, and the lyrics very personal. Impressive, indeed! Look for new Pain Station material soon, plus a cover of 80's classic Men Without Hats' 'Safety Dance' on the upcoming Re-con comp, Noct's Tacklebox O Fun, as well as an 'all-star' side project called Rat Kings, featuring Scott and the rest of the Decibel demons (Alien Faction and Oneiroid Psychosis) coming to a stereo near you!

cross reference:

decibel



white walls turn red

n e g a t i v e f o r m a t

1
one

member: mathau, alex

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hypnosis@tbi.net
www.tbi.net/~hypnosis

FL
fla

Who said Florida was just a place for old farts to play golf and kids to scream at Mickey Mouse? Negative Format is the intensely vivid project of Alex Mathau, a 23 year old electro artist (and, yes, a guitarist) from St. Petersburg, striving to create a black hole within that sea of coral and pink. Many may be familiar with his track off the Ras Dvte Done Blue comp, called 'Plecid Glass', and that track is an excellent introduction into the world of Negative Format. Abrasive vocals, provocative samples, harsh rhythms, and dark melodies all combine into this tantalizing mix of sounds. Here is also an example in which guitars add subtle textures, without overpowering the songs. Current releases available are two critically acclaimed cassettes, Random Divisions, and The Ritual Of The Machine. Alex releases his material on his own label, Hypnotic Trancez, and his debut CD 'Pathologic Syndrome,' will be out by the time you read this. Distributions, get in touch! The CD contains 4 tracks from Random Divisions, a complete overhaul remix (completely different music- same lyrics) of The Ritual Of The Machine and 9 new tracks. Judging from the strength of the cassette material, this CD will certainly be a must have for 1997! One song from Random Divisions ('Constant Flood?') will also appear on an upcoming comp, on Black Dahlia records called 'Songs For Making Love (To A Corpse)'. And that's not all. One of Alex's side projects, called Distraib, focuses on hardcore trance/ambient and darkwave, and he plans to release a 4 song cassette under that name sometime in mid-June. Get in touch with this multi-faceted artist.

cross reference:

hypnotic trancez



an auditory visualization

p a t c h w o r k s

2
two

members: stitch, chad
gritt, dan

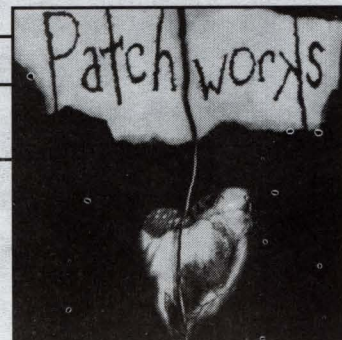
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CA
cal

Chad Stitch, who is also the keyboardist for electro/darkwave artist, Malign, started Patchworks with Dan Gritt over 5 years ago in San Francisco, solely as a visual arts and writing project, whose main themes focused on the effects of childhood experiences, particularly trauma, throughout one's life. The intensity of such themes eventually forced this project into a metamorphosis that resulted in the birth of the music that is Patchworks. Their inspirations took off in such a direction requiring more than the expression through the visual arts or merely the written word...the missing component was the music, described by Chad as an 'auditory visualization.' A fitting description for this sound-track to the subconscious. Their four song cassette, A Conversation, was released in 1996, just in time for the successful Apertion US goth tour which featured Malign, and thus enabled Chad to distribute the Patchworks cassette to a large audience. It has been very well received, and for good reason. Harsh sounds, sequenced rhythms, screaming and whispering vocals combine with haunting melodies that linger in the mind long after the tape is over. This is not only Visual music, but also visceral, and capable of awakening senses and memories long since forgotten. Their live shows incorporate performance art with organic through machines-they recently opened for the US Das Ich/Nervette tour for their California dates. Chad Bliman (Ichon), John K. (Sub Ventril) and Jeremy (Element) also provide live support. And Chad Bliman will be producing the next Patchworks release at his Eye Socket Studio in Venice, CA which will be entitled Collecting Broken Things. This is a dark excursion worth taking.

cross reference:

malign





operative: deranged

FUNKER VOGT

[What inspires FUNKER VOGT lyrically and musically?]

I think, that FUNKER VOGT firstly stands for hard electronic-dance-floor music with distorted vocals. Our lyrics aren't typically for us. I think, every song has another statement for itself, but we usually don't write about "happy life" or "baking cake".

[Tell us a little about how you got started, and what the early days of FUNKER VOGT were like.]

I (Gerrit "rote X" Thomas) started to make electronic music in the early 90's and the project FUNKER VOGT was formed in winter 94/95. Jens Kästel, the vocalist, and I were playing in the same soccer team and I knew, that he preferred hard music, so I asked him to do the vocals on a song and he did it.

[What has the response been like for FUNKER VOGT?]

In Germany and in Western Europe, the response has been very good so far. Both CD's were in many DJ-charts and our songs are still be played in many clubs.

[Please tell us about your live concept.]

We have played two live shows in Germany and one show in the Netherlands during the 16th of May and the 14th of June this year. There is one festival in Strasbourg (France) on which we will play, and in August we're going on a tour through Germany with two other bands of ZOTH OMMOG. We haven't got a strict concept. We just take a camouflage-net and a few chains on the stage and we hope, that the PA has a very loud and powerful sound.

[Is there any truth to the rumors that FUNKER VOGT is a project of the band RAVENOUS? The members' names are not the same, but we hear differently! And Kai Schmidt manages both.]

O.K., telling the truth, in the early days of FV, RAVENOUS was the main-project, and we had signed with OFF BEAT

before F.V. signed with ZOTH OMMOG. So Stefan Herwig at OFF BEAT didn't want people to know that FV are members of RAVENOUS and that's why I take the pseudonym "rote X" for FV. Kai Schmidt does the management of both projects.

[This may seem like a standard question, but I think many want to know, just the same: What is behind the name FUNKER VOGT?]

There isn't any sense or message. At the time we looked for a name for FUNKER VOGT, our friend, Stefan Vogt, had to do his job at the Federal Armed Forces. "Funker" is the German word for "radio-operator", which was his job, and we teased him by always calling him "Funker Vogt", because he didn't like that. And on a party we choose that name for our band. So, it's just a "fun-name", nothing else.

[You have already gotten a chance to remix LEATHER STRIP, a band which appears to be a big influence on the FUNKERVO sound. How did this come about, and how did you go about remixing this legend?]

Torben Schmidt at ZOTH OMMOG asked for a remix of the second Yes, I'm Limited. Claus Larsen made no track on this himself, so we did it. Working on it, I tried to let that song sound like a FV song and there is no difference in working on that stuff or working on my own music. You just try to interpret the song with your own methods.

[You've also already been remixed by some of the new leaders of electro, CONTROLLED FUSION and IN STRICT CONFIDENCE. Do you like what they've done with "Thanks For Nothing"? Do you plan to work with them (or anyone else) at all in the future?]

Both remixes are very different to each other and also to the original. Both bands remixed it by their own conception. But I would remix it in a completely different way - I already did it on Body Rapture Vol. 7. I like their music, but I don't

think to start any projects with them. But there's another project including all members of RAVENOUS and FV which will start in autumn/winter this year.

[You are among some of the extremely talented new bands that are part of the second generation of the legendary ZOTH OMMOG. How is your interaction with the label, and with your label mates? Is there any possibility of you working with Torben and making a guest appearance with the infamous LIGHTS OF EUPHORIA?]

That already happened - I mixed the track "Slowmotion" of his new album in a completely different way, and the interaction is really good. We're exclusively working with Torben in questions of F.V. Kai and Torben phone nearly every 2nd day, when there's any news or things like that.

[How has the public response been to your work so far, both in the Fatherland and abroad?]

The response has been very good in Europe, we never expect such a success. There are so many demands for interviews and live-shows, that we can't make use of all supplies. The best response has been in Germany, Belgium, and the Netherlands.

[What comes to mind when you think of america? Where do you see FUNKER VOGT in the future?]

I think it would be fantastic if people in America would be interested in our music. But I think, in order to have as much success there as we do in Europe, we should work on our lyrics and on our pronunciation. That's why I think FV doesn't become great in America - it's a typical European band, I think.

[Any last Words Of Power to your fans and friends?]

Jens would like to say that you shouldn't drink too many kinds of beer in one night. Otherwise, you usually will get a big steam-head the next day!

[ARCHIVE: FUNKER VOGT]

THANKS FOR NOTHING CD
WORDS OF POWER MCD
TAKE CARE MCD *
WE HAVE COME TO KILL CD *

[ARCHIVE: RAVENOUS]

MASS MENTAL CRUELTY
LEMMINGS MCD (O-FILES 2)

[CROSS REFERENCE]

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METROPOLIS



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16 VOLT



16 VOLT - LETDOWNCRUSH (CD - Re-Constriction)

Letdowncrush is so far 16 VOLT's finest moment. I'm surprised to find music like this so appealing, but sometimes you just can't argue with it. There is a lot of the Trent Reznor sound in this album, but for some reason, it doesn't bother me. Maybe it's the strength of the chorus shouts, or the excellent guitar work...maybe the break beats, or maybe it's the depth of writing...I'm not sure. So it must be a little of everything. "The Dreams That Rot In Your Heart", or "A Cloth Like Gauze" present American crossover the way it is supposed to be done. Just the right measure of guitar, melody, smooth beats, and nice structures. "Something Left" reminds me strongly of several songs from NIN's *The Downward Spiral*. Soft and devastated emotions, with a slow, winding bass line, and no beat. A very addicting sound. Throughout *Letdowncrush* there are a mix of contrasting and shared emotions, and sonic treatments. While one song may be serene and slow, the next is noisy and aggressive. There are always two things I hate most in a band; a) if they sound like NINE INCH NAILS, and b) if they use a lot of chunky guitars. 16 VOLT does plenty of both...but really enjoy listening to this album. Absolutely some of the best cross-over work I've heard in a long, long time. [ORA]

AGHAST VIEW - VAPOR EYES (CD - Cri Du Chat Disques)

This new release, *Vapor Eyes*, from the amazing Brazilian electro terrorists known as AGHAST VIEW, is a step forward from their debut. Not that their first album was bad, but on *Vapor Eyes* they've progressed even further, implementing several different influences, making for a diverse CD. This EP actually contains 14 tracks, the last five taken from the deleted *Chemical Storm* MCD. The remaining tracks, and four remixes are what comprise the new 9 tracks. The first track, "Vaporize", is found here in its original form. Cut wrenching rhythms, low end percussion, and dense synth lines move this track through several diverse territories ranging from cold EBM to dancey electro. The "Solid State Mix" puts more emphasis on the samples and the beat while at the same time adding some really unique, bubbly sequences. Mr. Ratzinger (aka: WUMPSUT): has his way with this track on the aptly titled -WUMPSUT: RMX-. By focusing on the synth lines and toning down the rhythm, Rudy transforms this track into a more atmospheric piece, making the vocals the most predominant part. Another new track, "Torrent Haze", begins with strict EBM beats and sequences before it dives in with samples-a-plenty and dark vocals. The "Rapid Torture RMX" places the cyber manipulated beats in the forefront, juxtaposing them against the aggressive vocals. "Sub/Version" is another sample ridden piece with fast driving rhythms, and a ground stomping beat. "Fade Out - No Doubt RMX" uses riling guitar samples and hard, heavy and fast beat giving it a distinct SWAMP TERRITORY feel like their BLOPSY project. The best heavy electro continues on "The Sun Rises As We Speak", an instrumental with many original sounds mixed together with traditional electronic elements. The CD finishes off with the *Chemical Storm* EP. These final 5 tracks give the listener an idea of how AGHAST VIEW has managed to implement some fresh ideas into their newer material while still holding on to their originality. In its entirety, *Vapor Eyes* is a fabulous introduction to AGHAST VIEW, showcasing their past and giving us a taste of the future. [DACHAR]

THE AMP - SIRION (CD - Celtic Circle Productions)

Here we are presented with a side-project from Peter Jutz and Axel Kleintjes of PAGE 12. The AMP opens avenues of expression for these two, in ways their main project won't allow, and the result is remarkably beautiful. Slow moving sound structures, of spoken words and voice samples, under melancholy strings, and ambient synth arrangements. The style of songs range from flowing ambience, to more beat structured ambient-trance. To describe the album by means of a comparison, I would take FUTURE SOUND OF LONDON's *Lifeforms*, mix it with the ambience of PROJECT PITCHFORK's *IQ*, and add some DELIRIUM. Several of the songs presented make open references to the stories, and worlds of "The Hobbit", and "The Lord of the Rings", and in fact the entire album is dedicated to the life world of fantasy author John R. Tolkien. "Tol Galen" is a beautiful ambient piece, with just enough synth lead to it, to become irresistible. The most amazing ambient-trance song here is called "Sojuz", found previously on the *Celtic Circle Sampler IV*. Instrumental outside the voice samples "Return to Earth", this song's smooth beats, and marvelous synth bass lead, have left me absolutely in love with it. Complex, simple...tranquil. [ORA]

AND ONE - NORDHAUSEN (CD - Virgin Germany)

After almost a three year absence, everyone's favorite German electrodance-pop phenoms are back better than ever. *Nordhausen* is the fifth full length release by the

popular Berlin trio. It also marks their major label debut after their controversial departure from MACHINERY. Fans, however, will be happy to know that the transition has had no ill effects on the music, as AND ONE picks up right where they left off in their last release, *I.S.T.* Featured here is another highly memorable collection of baseline driven, ultra melodance floor fillers ranging from electro crowd pleasers like "Movie Star" (actually a cover song) and "Sweetly Sweetly" to more mature somber tracks like the stunning "Sometimes" (the first single from this release). In the lyrics department we again find Steve, Joke, and Rick exploring relationships and the human condition in general from their youthful point of view, sometimes cleverly mixing English and German! If there were any rumors that AND ONE had lost their appeal or were running low on creative juice this highly addictive latest offering will completely dispel them as this might arguably be their best release to date. After all these years nobody makes electropop this good like the one and only AND ONE. Intensely recommended for all electro fans. [SURGE]

ARCANA - DARK AGE OF REASON ARCANA - LIZABETH (CD + MCD - Cold Meat Industry)

ARCANA is the dreamchild of synthesist / vocalist Peter Petterson, who along with vocalist Ida Bengtsson, has created an absolutely beautiful musical excursion into medieval realms. The full length CD, *Dark Age*, is filled with the stark beauty of these ages, yet always with an ear to the desperation that defined the times. "Angel of Sorrow" starts with a plunking bass line, sounding much like a plucked piano string, slow and tenuous, and brimming with reverberation. Over this we are slowly introduced to a mix of synthetic strings and woodwinds, a chorus of violins with a lone oboe intertwining itself among them. A woman's voice is heard over this, singing like an operatic outcast, describing an angel. "The Gaim Before the Storm" plays a series of scales, a reed organ playing with the same lush strings and winds as in "Angel", with plucked strings and shared vocals: the sound of the common people outside the barred doors of the cathedral. This single, *Lizabeth*, features three new songs. "Cantar de Procencia" is dominated by an electrified harpsichord, slow, Baroque, and melancholy, overlaid with a female voice, mournful and beautiful. The song progresses with strings, woodwinds and the dour pulse of distant tympanics. By the time the final verse is heard, the song is filled with the multi-tracked voices of angels, a procession of which can be seen carrying a fallen soul heavenward, only as perceived from a stoic medieval catholic perspective. "The Dreams Made of Sand" is filled with the sounds of an electronic organ and of flutes, mingling with Peter and Ida's singsong chanting, slowly building and rising. This piece is more a song of the people than of the church, although the dark walls of the evil monastery can still be seen and felt rising in the distance and obliterating the moonlight. These are both splendid musical reconfigurations of the Middle Ages, actually sounding more authentic than DEAD CAN DANCE, and just as beautiful. [MICHAEL C. MAHAN]

ASMUS TIETCHENS: DAS VIEH UND SEIN VATER (CD - Realization Recordings)

Realization Records presents us a collection of rare compilation tracks of Germany's acclaimed abstract electronic composer, ASMUS TIETCHENS. The tracks cover a period of nearly 14 years of his musical output, and are no longer available (or do you have the *Arcana Coelestis* compilation from MULTIMOOD RECORDS in Sweden?) But does anyone really care about this? All you can hear are sound-experiments beyond any accessibility. If you're looking for melodies or any rhythmic structures on this disc you won't find any. Maybe someone declares this as post industrial art, with extreme cultural value, but I will never listen to this CD again. You can hardly find a concept in any of the tracks. Nothing flows. It's all unstructured chaos. This is senseless programming, and in my opinion, as useless as a venereal disease. But for those who are interested... [SED]

AUTOMATIC - GLOBAL (CD - Energy Records)

After a bit of a hiatus, AUTOMATIC (formally known as DEAD EYES OPEN) return with *Global*. Fitting in nicely with their label mates (INFAM, ELEGANT MACHINERY, S.P.O.C.K, etc.), AUTOMATIC are a synth-pop duo who deliver catchy melodies, smooth vocals, and extremely danceable beats. The album begins with a fun song entitled "Thank God It's Friday". The lyrics deal with how Friday is a relief from the weekly routine. The catchy, upbeat music behind this piece fits the lyrics well. Each and every song has a fun feel to it, which adds to its overall appeal. "Remote Control" is a song that shows how television can relieve the stress of everyday life. On this particular track there are some nice echoing, backing vocals during the chorus and bubbly sequences throughout. The beat on "Why" is a bit harder than most of the

others on this CD, but the vocals remain soft and melodious. AUTOMATIC use some nice vocal effects on "Animals", but revert back to untreated vocals during the chorus. The beat is equally as entrancing as watching a train chug by and the synth work is in alignment with typical Euro synth-pop. AUTOMATIC may have enhanced their sound over the past few years, and from what I understand, more people are beginning to enjoy their newer work over their past pieces. It's easy to understand why. If you're looking for a album that's not deep and dark, but rather refreshing, addictive, and invigorating, *Global* is the one. [DACHAR]

AVANTGARDE - BASIC (CD - Eternity Records)

Here is the full length release from AVANTGARDE. To try and explain the sound of this band, I will have you first think of ERASURE, and next, you must remember the youthful years of casio keyboards and KRAFTWERK. Combine these elements with catchy dance floor beats, strong vocal choruses, smooth synth melodies, and a lot of happiness. The album starts off positive with "Why Me", where AVANTGARDE prove they have a strong understanding of how to write top-notch synthpop. "Why Me" combines an excellent mix of sounds, chorus, and lead elements. Telling a story of aging, and looking back at life, while also subtly addressing the disbelief one would have in living with AIDS. The main stories told are those of lost love, of wanting to regain it, and of wallowing in such emotions. This contrasts the happiness found in the music, creating a pleasurable split personality. Two of the songs are dedicated to the epic fantasy's of J.R.R. Tolkien, often taking words straight from the books. For more descriptions on the sound of this band, I recommend you to find the review of their single *Everytime* found in this issue. I can only highly recommend this band to the rising legions of synthpop fans, and of course any old ERASURE fans. [ORA]

AVANTGARDE - EVERYTIME (MCD - Eternity Records)

Put your biggest smiling face on and grab a pocketful of lollipops, because AVANTGARDE is synthpop without shame. We'll start with "Everytime". On this song, we are given a nice collection of sounds, with simple beats, and perfectly timed breaks. A soft, short intro is followed by catchy casio style pop leads, and high octave male vocals. The lyrical contrast to the music is wonderful, as the overwhelming gleefulness is narrated with a story of lost love, and an unrequited wanting to regain it. It's unfortunate that such a similar intro structure is used in the next song "Until Death Do Us Part". While the sequence is quite different, the effect of the bubbly casio blips sounds the same as on the first song. Some similar vocal tricks are used, but more than not this is another strong song. Viewing it in a way that it lyrically becomes a continuation of the story in the first song, turns it's similarities into strengths. "Why Me" (eq-remix) offers more of the same, but with a little more of an edge, although I prefer the album version. AVANTGARDE is a band that remains very true to the synthpop code, and their "Everytime" single is an excellent introduction to this surely rising star in the synthpop field. Highly recommended for those with a fetish for the "happy". [ORA]

AXONAL WARFARE - DEAD TIME (MCD - Khazad-Dûm / CCP)

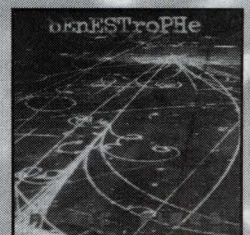
Here is one of the newest signings on CELTIC CIRCLE's KHAZAD-DÛM sub-division. AXONAL WARFARE create a nice sound of dark EBM electronics, with complex, mid-tempo dance beats. The voice has a devastated, subtle, aggressive affect that goes very well with the music. "Dead Time - Edit Mix" is the name of the first song. A medium tempo, of smooth and complex beats, over low-key electronics, and nice voice work. The "Dead Time - Neuromancer" mix gives the song a stronger focus on the beats, and adds a more persistent thump to boost the dance floor value. The electronics are more prominent, while the vocals are more repetitious. "Dead Time" shows us a nice song, but the potential of the band isn't proven with this track. The next song however, "H.R.F." (human release factor), shows the band in excellent form. A similar medium tempo, is led by humbly genius beat programs and electronics, while the voice orchestrates it all to perfection. The last song "Reisist" mirrors the emotion and writing quality of "H.R.F." in instrumental form. Over all, AXONAL WARFARE transmit the feeling I get from X MARKS THE PEDWALK's *The Killing Had Begun*, but with a darker sound. This band is a nice future, which hopefully includes a full length very soon. [ORA]

THE AZOIC - THE DIVINE SUFFERING (CD - Worm Records)

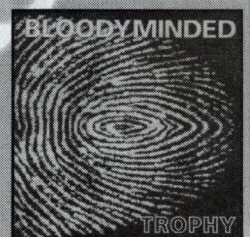
The printing quality is atrocious, the goth clichés abundant. I'm not expecting much to begin with. With a deep breath, the disc goes in. To my pleasant surprise, it's not standard



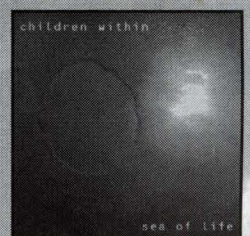
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ETUDE



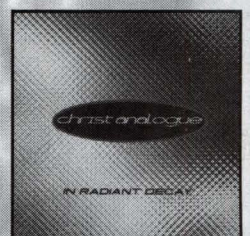
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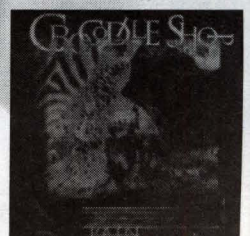
BLOODYMINDED
TROPHY



CHILDREN WITHIN
SEA OF LIFE



CHRIST ANALOGUE
IN RADIANT DECAY



CROCODILE SHOP
PAIN

Around", which was previously released on the compilation, *Operation: Beatbox*. Very amusing. Other remixers include UNDER THE NOISE, CHRIST ANALOGUE, and BROWN. When all said and done, this is CLAY PEOPLE's best work to date. [DERANGED]

CONTROLLED FUSION - UNNATURAL CAUSES (CD - Hard Records)

CONTROLLED FUSION is Steffen Schuhrke, and *Unnatural Causes* is his long awaited debut CD, which according to the liner notes, represents "the first decade of electronic music in the existence of CONTROLLED FUSION". He has produced three very well-received demo-tapes up until this CD's release late last year. Given the fact that this CD is material from those earlier times, it is no surprise that some of the material sounds rather dated and formulaic, "paint-by-numbers EBM" in the tradition of LEATHER STRIP, YELLOWCORG, and EVILS TOY. Schuhrke has certainly studied the masters well, and this CD is like a collection of his sketches from that Master Class. There is certainly potential for evolution, and let's hope that in future releases, CF will form his own style. This will surely be assisted with the addition of IN STRICT CONFIDENCE's Dennis Ostermann on vox. The tracks are well-produced, polished, and solid, but there is nothing earth-shattering going on. There are definitely stand-out tracks, though. "Hidden Thoughts" is decent, with its dark atmospheric strings and layered keyboards, it has a PROJECT PITCHFORK feel. "Stories Of America" is an interesting track—basically, a reporter coldly reciting a bizarre litany of violent crimes in one U.S. neighborhood, even a tale of hopeless desperation, ennui, and rage. All this is set against a repetitive, sequenced EBM backdrop, which goes on a little too long, but, the song still manages to get its point across of a country slowly going to hell while each of its inhabitants gradually loses touch with reality. And, finally, the CD has a strong finish with "Anxious", a mellower and more melodic instrumental—let's hope these stand-out tracks are harbingers of things to come for CONTROLLED FUSION. [EMPRESS]

COVENANT - DREAMS OF A CRYOTANK (CD - 21st Circuitry)

It was only a matter of time before this brilliant Scandinavian trio had a license contract here, and now it's finally happened. *Dreams Of A Cryotank* was their debut, and it's now nearly three years old, but all that proves is how far ahead of their time COVENANT really are. From the opening smasher "Theremin" straight through to the furthest reaches of "Cryotank Expansion", COVENANT show their meticulous skill at crafting intricate, sophisticated, progressive electronic music. The whole disc has been "studio enhanced for greater clarity and dancefloor potential" (as if it needed it), and contains an incredible unreleased mix of the already excellent "Edge Of Dawn" from the original, plus the club-edit of "Theremin", as well as a completely unreleased track called "Pain Amplifier" (no correlation to the classic MANUFACTURE track of the same name, except the *Dune* sample). Noticeably absent is the track "Void", but that's OK, since 21st CIRCUITRY previously released a new mix of that track on the *Theremin EP*. I'd venture to say that this is a must, even for anyone that already owns either of the European editions. A truly incomparable work of electro / techno complexity. [DREW]

COVENANT - THEREMIN EP (MCD - 21st Circuitry)

Just before the US release of COVENANT's debut album, 21st CIRCUITRY gave an exclusive US EP from the phenomenal Swedes. *Theremin* includes the entire *Figurehead EP* (including an altered version of the cover art), plus several new tracks. I'll spare you the *Figurehead* tracks and get right to the new stuff, as most of you already know these excellent tips! The Club-Version of "Theremin" gives this track even more power than before, with not only a harder beat, but also many more subtle differences. It's a perfect club trip. The "Doac Version" of "Void" is also harder than the original, with some new sequences and rhythms. A classic smasher! The highlight of this EP is surely the -US Remix of "Theremin", which is a complete re-arrangement of the original version. It's very percussion oriented, with a strong, funky, dance beat and underscored melodies. This is really the only time I can hear a justification of the CHEMICAL BROTHERS comparisons. Regardless, this is a groundbreaking release. Put it in and dance! [DERANGED]

CROCODILE SHOP - PAIN (CD - Metropolis)

CROCODILE SHOP is a hard band to classify. With every release their sound undergoes slight changes and becomes more complex. With their newest full length, *Pain*, CROCODILE SHOP has harnessed the positive qualities of their previous releases and added an abundance of new sounds, pulling form everything from 80's dance to drum and bass. The electro structure of "Waiting Game" is complimented by a synth-pop sequence that sounds as if it was pulled straight out of the mid-80's and Mick's hollow effected vocals. The same vocal style is layered over top of wet synth lines on "Same Cars Crashing". The beat changes to a hip-hop influenced approach on "Splitting Ears". The vocals on this particular track are more up front, while cascading sequences and funky guitar riffs add complexity to the mix. There are influences of techno in the synth patterns on "Soviet", experimental ambient in the breaks on "Xstasse", and drum and bass percussion movements on "Input Out". The wet sounding sequences return on "Horizon", this time being paired with the funky / 70's guitar riffs. The instrumental "Nelmad" is driven by a flat distorted beat and a plethora of samples. Pain is a most unique CD and by far the finest and most elaborate by CROCODILE SHOP so far. [DACHAR]

CYAN - TRUE (CD - Off Beat)

This is the latest project from Cyan, an ex-member of THE ETERNAL AFFLICT (who had previous releases with E.Coli of STENDALBLAST under the name CYAN KILLS E. COLI). True contains 12 darkwave tracks, with the best of those tracks having melodic keyboard arrangements, dark synth strings, and some intensive percussion that reminds me just a little of DAS ICH or a hint of earlier PROJECT PITCHFORK - that is just for the music. The vocals (sung mostly in English), on the other hand, are whiny, rather annoying, and bear little resemblance to Cyan's work with T.E.A. Overall, the mood of this CD is angry, rather than melancholy. A few standout tracks include "171096", "Like A Flow", "Wise After The Event", and "Water", and there's the cover of "Ricky's Hand." (a Fad Gadget song from 1980), which was also released as a separate Maxi, prior to the release of *True*. [EMPRESS]

CYCLOON - PLASMA FUSION (CD - Khazad-Dûm / CCP)

We've been teased by previews of this long-awaited release on several CCP (and related) compilations for a few YEARS, and now the debut CYCLOON album is finally available. The project has long been known as side project of PAGE 12's Axel Kleinjies, and many even thought that Dominik Van Reich was to be a long-term member. So of course, expectations were high. When it was announced that a different person would take the throne next to Axel, some were disappointed. Surely Axel's dynamic vocals called for very adept accompaniment, as Dominik could provide. What I doubt that anyone was counting on, however, is the acuity, the utterly ingenious ability of this man called Louis Zachert, who is actually the reason that CYCLOON has actually become a real band. I only know it's his name previously for being credited with technical support on EVILS TOY'S *XTC Implant*, but I'm sure we'll be hearing about him for a long time to come. The music here is incredibly diverse, ranging from riveting dance tracks like "Education Lie" and "Silent Minds", to horrific industrial soundscapes like "Cronos" and "Celebrate", to cold, clinical, EBM cuts like "Brainbox", "Monument". A few tracks even recall the mastery of, dare I say, 242, while not even hinting at idol worship. It's a multifaceted concoction of many different styles, executed with extreme prowess. What can you expect from a band that covers revolutionary classic "Eve Of Destruction"? I'm sure PAGE 12 fans will adore this, but CYCLOON has a very distinct attitude. They're not at all riding on the coattails of PAGE 12; rather, they're blazing new trails of their own. But what happened to the compilation tracks? [SAGE]

CYCLOON - SILENT MINDS (CD - Khazad-Dûm / CCP)

"Silent Minds" is easily an excellent choice for a single from *Plasma Fusion*, especially since the album version is a bit long for it to be a club hit, and the remixes allow them to take the long intro to make it more commercially viable. They've done a very good job with it here in three new versions, along side the album version and a remix of "Education Lie". The -Single Edit- version basically cuts the two minute intro out of the album version, while the other mixes explore different territory. The -ReFasted- version adds a few more pop like elements, and a somewhat different arrangement. EVILS TOY do a wonderful mix of the track, injecting a lot of their recent hypnotic sound into the piece, as well as some of their trademark slings. INERTIA also make a guest remix appearance, for the -Minimal Vox- mix of "Education Lie", with fantastic results! It's not surprising that they'd work on this track, as even in its original version, it has a crossover type of sound and excellent use of guitars. It is surprising, however, that INERTIA chose to underplay the guitars. Instead, they inject some high-energy techno sounds, reworking the track into an oscillating techno smasher. It's an almost perfect dancefloor cut, with nearly all the vocals removed. An excellent work. Discover this immediately! [DREW]

D-PRESSIVE - WEG OHNE WIEDERKEHR (CD - Maschinenwelt)

Their debut CD, *Gefallener Engel*, was a shape-CD, and it looked much more impressive than it sounded. This time, they've dropped the gimmicks, and seem to have concentrated on the music a bit more with a decidedly dance-oriented approach. The title track is a "club" remix from the album, but it's actually the least danceable song here. Again, they work with dark, depressive electro wave in all German texts, just now with a very danceable edge. Musically, they remind a bit of WOLFSHEIM, with melancholic synthpop tunes and varied orchestrations. Atop the solid electronic base, pianos, strings, and timpani form the dark pop melodies, almost floating over the technology. The three person vocal interplay works very well, especially in tracks like "Du Weinst", where the interaction is experimented with a bit. One of the male vocalists is soothing and seductive, as is the female, while the other is angrier, and it's an interesting and melodramatic connection. Fans of dark pop like AND ONE or WOLFSHEIM take note, 1000 copies of this are in a special "Weg" edition of twigs and pebbles, but others might want to pass. [DREW]

DAILY PLANET - THE TIDE (CD - Energy Rekorder)

After astonishing fans on both sides of the Atlantic with their two preceding singles, DAILY PLANET return with their debut full length, *The Tide*, and delightfully fulfill all the expectations placed on them. From start to finish, *The Tide* encompasses a truly memorable collection of songs all featuring the Scandinavian duo's high tech brand of

ultra-melodic, bubbly, neo-ERASURE-esque electropop, as always, highlighted by Jarmo Ollila's smooth, soulful, classically trained vocals and Johan Backstrom's programming. Not since CHILDREN WITHIN's debut has there been electropop this positively uplifting and compelling. Aside from the two single tracks, "Milky Way" and "Radioactive Love", other standout tracks include "Superman", "Shame", and the sweetly melancholic "Take Me Away". The lyrics, not surprisingly, continue to be love/romance oriented but their charming and imaginative essence prevents them from straying into camp territory. Solid production work added to the mix completes the proceedings. Yet another highly recommended release from ENERGY RECORDS by a band to keep an eye on with great interest. [SURGE]

DAS ICH - DIE PROPHETEN (CD - Black Orchid)

A very well known name in the dark wave scene of Europe, and well known in America as well. This re-release of their *Die Propheten* album includes four bonus tracks taken from the album *Satanische Verse*. While there is no new material presented here, for fans of DAS ICH this re-release is well worth owning, and unique in it's own way. All the tracks presented here have been digitally remastered to give you a better sound quality than found in the original works. DAS ICH's avant-garde mixture of neo-classic sounds, with dramatic German sung vocals, dark electronics, loosely structured percussion, and innovative song writing is something to hear. While there is usually a little too much repetition in the chorus verses, the purity of what they are, and the kind of music they make, tends to outshine this weakness, which often becomes an unexpected strength. DAS ICH create music which is perfectly suited to the tastes of European audiences, who are more open to the new and unconventional, so if your mind isn't open to it, you probably won't appreciate this band. If you have a taste for DEATH IN JUNE, EINSTÜRZENDE NEUBAUTEN, or unconventional dark wave music, then you may find a new love with DAS ICH. [ORA]

DEATHLINE INT'L - ARASHI SYNDROM (CD - COP Int'l)

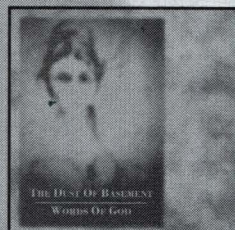
DEATHLINE INT'L are back with their strongest release to date. *Arashi Syndrom* dives into nearly every sub-genre of electronic music, making it one complex CD. The instrumental intro, "Into the Storm", is a well orchestrated piece that gradually builds in momentum, adding in various sounds, such as sampled voices, tribal drums and horns, before finishing off at the 2 1/2 minute mark. Their cover of "Troops of Tomorrow" is a piece that is built upon a strict militant beat, minimalist guitar work, and atmospheric electronics. Count Zero's less harsh vocal approach on tracks such as "You Can't Stop Me" and "My Friend Is Dead" add to the diversity of the album by providing nice breaks to its generally aggressive feel. "Pain to Me" is propelled by Mike Welch's (SALVE UNIT) heavy guitar riffs and the combined vocals of Welch, Spawn, and Count Zero. One slows things down BPM wise, but still remains assertive on the delivery of the chorus. Programming akin to that of label mates BATTERY, with a dash of guitar thrown in, is the driving force behind "Mission". "Murder (In Her Eyes)" finishes off this CD with soft vocals, not unlike those of the eighties synth-pop bands such as A-Ha and icicle Works, as well as rich electronics and tons of samples. Other tracks include a cover of Duran Duran's "Wild Boys", "We Believe", and "Hoellen Paradise". As usual, DEATHLINE INT'L recruit several other members to assist on various songs. Some of these people include Mike Welch, War-N (FISHTANK [NO. 9]), Nial McGaughey (3D HOUSE OF BEEF), Bernie Moon (SUPERFAN), and Darin Bauer (AISLE #9). With this many collaborators, it's no wonder that *Arashi Syndrom* is as good and diversified as it is. [DACHAR]

DEATHLINE INT'L - WILD BOYS (MCD - COP Int'l)

From "Rawhide" to "Wild Boys", this is one duo that can really kick a cover tune into high gear. DEATHLINE INT'L have returned with this amazing little EP which contains remixed tracks off of their latest -CD, *Arashi Syndrom*. *Wild Boys* begins with the single mix of the DURAN DURAN cover. Rhythmic electronic patterns, subtle guitar riffs, pounding beats and shouted vocals are all combined to produce a remarkable, hard dance track. Next up is the -Sin Phonic Mix- of "We Believe". What this track lacks in BPM's it easily makes up for in the programming (think horns) and vocals. While this isn't the most aggressive track, it is still very catchy. "Hoellen Paradise" - Tek Version - is a slight variation of a typical EBM track. Loads of samples, aggressive vocals, minimal guitar and pulverizing electronics are all used together in this energetic track. The "Earth Shock Remix" of "Wild Boys" finishes up this EP. More, near ambient, in-depth electronics gradually build up, introducing the vocals and percussion and turn this track into a less hostile version of their original cover. With help from Mike Welch (SLAVE UNIT) on guitars, DEATHLINE INT'L put forth this MCD as the predecessor to their third album. [DACHAR]

DECODED FEEDBACK - TECHNOPHOBY (CD - Zoth Ommog)

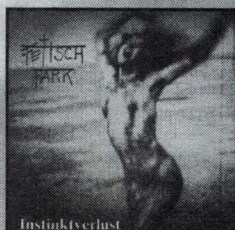
DECODED FEEDBACK are an Italian duo living in Canada, and one of the "refugees" from the demise of the legendary Danish label, HARO RECORDS. Their 2nd CD, *Technophoby*, is their first on ZOTH OMMOG, their new home. Out of the 11 tracks, many were also found on DF's HARO RECORDS debut, *Overdosing*, but some have been remixed, notably "Fear" and "Technophoby". For the most part the material on this CD should definitely please fans of earlier LEATHER STRIP or FLA. It's certainly not groundbreaking, but it is definitely solid and enjoyable - EBM. This CD was produced by Hal Vx2 of ATD CONVENTION. It starts off with a killer dancefloor track



THE DUST OF BASEMENT
WORDS OF GOD



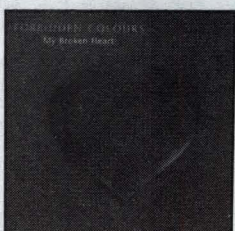
E-CRAFT
FORGE THE STEEL



FETTSCH PARK
INSTINKTVERLUST



FISHTANK (NO. 9)



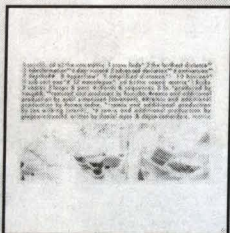
FORBIDDEN COLOURS
MY BROKEN HEART



FUNKERVOGT
WORDS OF POWER



GODHEADS
ORDINARY SWOON



"Corrosion," and continues with mid-tempo anthemic songs, with cold and dark atmospheres and distorted vocals, and lyrical content which explores issues like racism, hate crimes, and euthanasia. I'd say that my favorite track would be "Night's Calling," with its samples of religious chanting, layers of synth melodies, sequenced beats, and, overall, gothic ambience. The only track that doesn't fit in with the overall atmosphere is the -Extraction Mix- of the title track, which sounds very techno-ish—funny for a song with a title like "Technophony"! But, I rather like that one. It's the freshest one, reminding me a little bit of the newer XMPY material. Overall, though, this CD doesn't really explore new territory, but I'm quite pleased, regardless. [EMPRESS]

DECREE - WAKE OF DEVASTATION (CD - Off Beat / Decibel)

DECREE is something of a re-incarnation of the sadly missed WILL; common personnel (minus Rhys, which is apparently common practice these days), like imagery, even similar song titles. The music, however, bears little resemblance. The somber atmosphere is long gone, replaced by unbridled experimental rage. On first listen, it's actually a bit startling. The beats are fast and furious, eternally morphing into monolithic cascades of noise and rhythms. You can almost see them. Fuck, you're almost knocked unconscious by them. Like WILL, there's lots of impromptu percussion, and an all around live element, allowing you to discover new things with each listen. In that respect, DECREE is very similar to PUPPY, or even DOWNLOAD. Another similarity to DOWNLOAD is the bizarre electronic experimentation buried deep within tracks. It's pure madness. It's futile to name tracks, as this absolutely must be heard in its entirety. I'm speechless. [SAGE]

DELAY - UNDERDOCS (MCD - Cyberland Productions)

Together with Dr. Martens shoes, DELAY released this MCD full of remixes from their previous full lengths. *An Altered State of Consciousness* and *Underdogs*, as well as a previously unreleased track, "Underdocs". While the lyrics on "Underdocs" are rather trite, bordering on commercial (as in, a commercial for the shoes), the music still remains hard, melodic, and addictive. I'm really no big fan of Delay's particular sound, yet I find that this MCD is rather good. "Rhapsody - Da Beat Mix" utilizes one of my personal favorite break-beat / trip-hop beats overlaid with reverberating vocals and minimalist rhythms making this track both soft, yet extremely danceable. "Wasting My Time - Global Mix" is an upbeat, semi techno influenced track with (again) catchy vocals and quirky rhythms. Possibly DELAY's biggest hit, "Working in a Factory", is present as well. The -Astral Mix- uses various "cyber" elements along with a pounding beat to begin before it kicks into a synth-pop lovers dream; a driving electro rhythm, catchy "sing-a-long" style vocals, and a subtle beat. If this CD gets distributed where ever Dr. Marten's are sold, I'm positive that more people will be introduced and enjoy the sounds of DELAY. [DACHAR]

DELAY - WINTER PARANOIA (CD - Off Beat)

Now hang on a second... Is this the same DELAY that wrote "Working in a Factory" and "Jericho"? Even though they've shaken some of their synth-pop style, this is still the same band. *Winter Paranoia* is described in the liner notes as "an experimental album." Compared to their earlier work, I can see where they might consider this album experimental, but believe me, this is mostly straight ahead hard electro with synth-pop vocals. "Two Weeks" is a highly addictive track complete with clanging percussion elements, minimalist electronic sequences, and soft vocals. (I still think it's hilarious to hear a synth-pop vocalist use excessive profanity.) "Your Underdog - Dawn Mix" is a reworked version of "Underdog". This mix has many really strange things going on within it. First off, there is a really weird sample of a dog barking that is thrown in every so often. The sample, a slow growling that builds into a bark, sounds as if it's been slightly stretched. Sequences comprised of synthesized church organs play throughout the track, under the clear and crisp vocals. "Praise the Lord" begins with a simple piano sequence along with some odd speech concerning X-mas gifts and God. Around the 3 minute mark the beat kicks in and the preacher and piano continue along until the piece finishes, giving way to the next track, "Krypta". The main components of this piece are a rolling, deep beat, reverberated vocals, and a dense rhythm. "Fight the Kingdom" is a more densely structured piece with smooth sequences, a fluctuating beat designed for the dance floor, and catchy synth lines used as transitions between the chorus and the refrain. A few other strange, but good, odds and ends are the guitar sample used in "Uv-Man", the eerie atmosphere of "Soul Cremation - Hades Mix", the orchestral elements of "Slumberland", and the vocal effects used throughout "Generika". The album finishes off with an upbeat live version of "Amnesia". Even if you weren't too impressed with the past releases by DELAY, I promise that this disc has plenty to offer, and is a strange break-away from their usual style. They even thank DEF LEPPARD in the liner notes...? [DACHAR]

DELERIUM - KARMA (2CD - Nettwerk)

What started out as an FLA project dedicated to composing enchanting soundtrack style music, has now evolved into a project delving into world music. Incorporating everything from tribal rhythms to lush melodies to captivating sequences to entrancing chants, DELERIUM does it all. For this particular release, Bill and Rhys enlisted an array of people to assist in both the lyrics and the backing sequences. Not only were most of the sample-like background chants recorded live in a church in Canada, but all

of the vocals and lyrics were done by some of the most fascinating female vocalists today. Some of these women include ROSE CHRONICLES' Kristy Thirk (who also appeared on DELERIUM's last CD, *Semantic Spaces*), Jacqui Hunt (from the Australian band SINGLE GUN THEORY), Sarah McLachlan, and her backup vocalist Camille Henderson. They also were granted permission to use vocal samples from DEAD CAN DANCE on two of the tracks. Every track is a luxuriant journey into a semi-trance inducing dream in which brilliant melodies flow in and out. Some of the standout tracks include "Silence", "Euphoria (Firefly)", and "Wisdom". What makes this release special is the fact that a certain number of 2CD sets were released into the market, containing two bonus tracks and load of multimedia material. Within the multimedia track is endless information on how this release came about, as well as a Nettwerk Delerium discography in which you can hear the alternate remix of "Flowers Become Screens" from the 12". There are also two videos on the second disc, one for "Flowers Become Screens" and one for "Incantations". Although some of the presentation link screens are a bit slow in loading, there is still an amazing amount of information as well as eye candy to be found. DELERIUM have changed their sound a lot, which has resulted in more popularity, especially in their home country of Canada. With the release of *Karma*, their status is raised yet again. If you can get a hold of the limited edition 2CD set I strongly urge you to do so, but if not, at least pick up the single disc and prepare yourself for a trip into the cerebral rhythms of DELERIUM. [DACHAR]

DIATRIBE - DIATRIBE (CD - Re-Constriction)

A well known name on the American cross-over circuit, DIATRIBE presents an album so close to their ideal sound they've titled it *Diatribes*. This album crosses over so completely, that it contains only minimal hints of their electronic roots, and has me using the term "crossover" cautiously. I'm more apt to compare them to artists in the alternative rock camp, than to true crossover bands. I have to give them points for strong song writing, as they've certainly improved in this field greatly, from their early years. The whole matter of this being a crossover band that has more or less crossed over, loses my personal interest. A couple tracks did get my favorable attention; "Land's End", with it's nice synth lead, bringing in subtly strong break beats, and almost "synthpop styled vocals" (I indicates a word used with exceptional liberty). "Sister", with more musical softness, slower melodies, smooth beats, and it's inviting melody. I can only recommend crossover fans listen to this album with their own tastes in mind. Some will like it, some will not. In the end, you decide, of course. My thoughts; good song writing, too much guitar. General thoughts; excellent mainstream alternative rock potential. [ORA]

DIATRIBE - ULTRACIDE (CD - Re-Constriction)

I haven't liked a DIATRIBE release since their debut MCD, *Therapy* (COP Int'l; 1992). I find their recent material to be very overrated, trite, alterna-rock nonsense. But that's just me. However, this MCD at least offers some of their stronger material, and luckily, a remix of "Therapy". "Ultrasound" is a new track; grunge rock, just like the album. Awful, just like the album. Even worse is the song "Junkyard", which is offered here in a Radio Edit. But if you can get past those two (and with the convenience of the digital age, anyone with a working CD player easily can), the remainder of the disc is moderately interesting. COLLIDE's Statik does the best he can with "Junkyard" on the -Club Mix-, and the result is actually quite good, despite the horrid vocals. Even better is the following -Two Color Mix-, which was apparently done by DIATRIBE themselves. This is actually an excellent crossover / techno / hip hop dance track, with the vocals minimized and effected; easily the best DIATRIBE track in years. The final track is a new remix of their biggest hit, the old classic "Therapy", this time called "Advanced Therapy". This mix is even better than either of the mixes on the *Therapy* MCD. The guitars are kept to a minimum, and the vocals are very distorted. It's a nice nod back to the days before cries of "sell out" rang through the streets that DIATRIBE walked. Better than I expected. [SAGE]

DIGITAL FACTOR - DE FACTO (Box CD - Hyperium)

While we're waiting for the new album, *Countercheck* (due out in September), DIGITAL FACTOR offer up a metal box collection of unreleased, rare, and live tracks, as well as a few rare versions of new tracks. There are three remixes from their last album, On Demand, like "X-Razor - Project 8 Remix", "X-Razor - Contamination V. 2.0" (the video clip mix), and "Go Ahead - Extended Version-". All are excellent, especially the instrumental "X-Razor - Project 8 Remix". Two new instrumental tracks are here, and they are exclusive to this release. "Inferiority Complex" is a slow, hypnotic track, a little trite, but very nice. "White" is harder, but also quite hypnotic, with distorted drum sounds and a bit of guitar. The teaser tracks from the new album show great potential, proving their integration of some techno sounds into their hard electro tracks. These are only rough versions, so the album mixes will surely be even better! The older tracks are a bit surprising. Two tracks are resurrected from the F.A.L.L.I.N.G. Down MCD - "Sex Machine - Most Original Version I 1993", which is a very rough demo version of this track, and the live recording is excellent. The live recording of *Relationships* "Electric Shock" is excellent as well, and it's also a very updated version. Lastly (actually, it's the first song here), is their 1995 cover of NIRVANA's (?) "Rape Me", which sounds just like any of the hits from the *Relationships*. With all the exclusive tracks and versions, and the metal box packaging on this release, *De Facto* is a must for all DIGITAL

FACTOR fans. I can't wait for the new album, and I hope the EVILS TOY box is as impressive as this one! [SAGE]

DISTAINI - LI:QUID (CD - Daydream / Gymnastic)

Impressive second outing for this popular German electropop trio. Back in 1995, DISTAINI raised eyebrows in the German electropop scene with their debut release *Cement Garden*, which featured the celebrated single *Confessions*. Now they return with this refreshingly new collection of high tech, melodic dance floor fillers unveiling a more developed sound. They have also managed to keep a fine balance between bubbly uplifting tracks and more mature ones without diminishing the appeal of either side. Excellent use of digital sounds and a good creative streak are just a few of the technical highlights attributable to the trio. Look out for compelling tracks such as the cybergum gem "Summer 84" and the uplifting dance inducing "Infinity". Don't be surprised if you find your self singing or humming along to all the songs in this exceptional collection. All in all, a highly recommended release for all electropop fans. And yet another band to keep an eye on indeed. [SURGE]

DIVE - SNAKEDRESSED (CD - Daff)

The most legendary Belgian, Dirk Ivens, finally returns with a new DIVE album. It's the first album of all new DIVE material since 1993's *Concrete Jungle* (MINUS HABENS). Like on previous material, Dirk again collaborates somewhat with the incredible Ivan Iusco (NIGHTMARE LODGE / IT). And with this long-awaited release, we hear some very new and different sounds, mixed with DIVE's own signature. While it still retains DIVE's minimal brilliance, *Snakedressed* introduces many modern techno elements into the abrasive mix of typically Dirk Ivens sounds. We even hear a looped breakbeat, right on the title track! But never fear - the classic, pummeling sound is still here, and on tracks like "Machinegun Baby" and "Throw Myself Away", you'll swear that nothing has changed! There are many dancefloor bombs, like "Snakedressed", "Growing Deep Inside", the infectious "Dark Room", and the heavy electro "Sufferhead". But even though these are great dance tracks, they're also very personal and meaningful. The whole album is very personal. It's a spine-tingling experience; probably the best industrial album in many years. The press release boldly reads, "You will never be the same," and a press release has never been so right. Good show, old man. [DREW]

SALLY DOHERTY - SALLY DOHERTY (CD - Drag & Drop - Elves)

After JACK OR JIVE on the same label, I'm a bit more prepared for this. Like JACK OR JIVE, this is a bittersweet experimental music with dreamy female vocals, but not nearly as heart wrenching. It has very diverse instrumentation, implementing pianos, harpsichords, cornets, saxes, cellos, violins, tablas, and other traditional instruments, especially percussion. The percussion is very tribal throughout this album, while the rest of the music is a whimsical kind of experimental. Interesting, but not enthralling [DREW]

DORSETSHIRE - BEAST (CD - Off Beat)

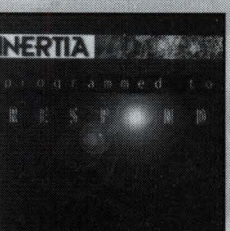
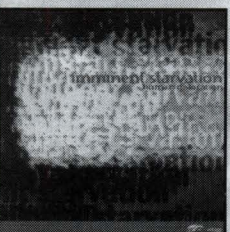
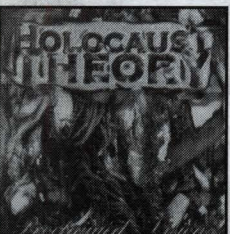
There are some band that I'll simply never understand why so much hype surrounds them. DORSETSHIRE are surely one of them. They have a very dedicated following in Europe, and their releases and live shows are hyped far and wide. But to me, they sound like trite american crossover metal nonsense - something which, as I understand it, is not particularly well-received in those parts, to say the least. A few standout tracks, specifically "Süchtig", "Helpless Fall", and even "Master And Servant" are good, but do little to change my mind. Kinda like RAMMSTEIN... Maybe I'll never get it? [SAGE]

DOWNLOAD - CHARLIE'S FAMILY (CD - Subconscious / Off Beat)

When DOWNLOAD emerged during the tragic death of the great SKINNY PUPPY, Kevin Keen and Dwayne Goettel, set out with Mark Spybey and Ken Marshall to create eclectic electronic music ranging from soundscapes to techno and everything else the mind can fathom in between, and this is perhaps their best collective effort to date. This soundtrack was recorded from 1994 to 1995 for a film entitled "Charlie's Family" directed by Jim VanBebber. There are nine songs, each telling another chilling story. The songs are laced with samples from the film, and from beyond the typical over used movies and sound bites. These songs are not dance tracks like "Glassblower" and "H-Sien Influence", but rather soundscapes that range from huge synth pads and rhythmic drums to chaotic noise manipulation that attacks the spinal cord and brain. This release definitely leans toward DOWNLOAD's more experimental side. They are masters of this genre, and this is absolutely essential. [DERANGED]

DROWN FOR RESURRECTION - I'M HUMAN (CD - Glasnost)

This is the third full-length CD for German artist DROWN FOR RESURRECTION. DFR is a project involving Andreas Fricke, the brother of Guido Fricke of SECOND VOICE and LA FLOA MALDITA fame. I'm Human was also produced by Guido, and certainly does have a LA FLOA MALDITA feel to it, but with male vocals. Andreas' vocals are very dramatic, and the music, while having its many electronic moments, is, for the most part, melancholy darkwave, alternating between interludes of softer



passages with passionate, heartfelt lyrics. Many of the songs start out soft, and slowly build to sweeping crescendos - the melodic structures are kind of odd, but possess an unusual beauty that takes a few listens to really appreciate. The first track, "Under A Spell" is apparently receiving a fair amount of club play in Germany. The last track, "I Have To," is incredible, starting off with a keyboard melody that takes the listener into a surreal carnival of alternating chords. It's magical and ominous at the same time, as the song really gains momentum towards its intense conclusion. This is definitely a CD to listen to during one's more thoughtful and introspective moods. It's poetry for the ears, and I highly recommend it. [EMPRESS]

THE DUST OF BASEMENT - REMEMBRANCES
(CD - Side-Line / Khazad-Dûm)

This band has an interesting contrast of voices, which become it's most memorable and personal aspect. After a short instrumental intro, we are taken into the first song "Words of God". A nice tempo, with house-style beats, and interesting synth elements. The female voice is always soft, and very melodic, usually playing a background role to the male voice, but sometimes in the lead role. The male voice is extremely scratchy, and deep, adding a sharp edge to the easy flowing music, and sweet female melodies. Like a more extreme version of Peter Spilles (PROJECT PITCHFORK). "God's Own Fairytale" proves to be one of the better songs here, with a light electro beat, whispered voices, and superb melodies, creating a beautiful melancholy mood. The contrast of voices are perfectly applied in this song, where some of the others tend to be overdone. To draw comparisons this group might appeal to fans of REGENERATOR, ATTRITION, IABOFORCEN, or LA FLOA MALDITA. THE DUST OF BASEMENT create excellent dark dance floor electro-wave, with a melancholy edge. I don't find myself overly excited by this release, but I am certainly looking forward to hearing more. [ORA]

THE DUST OF BASEMENT - WORDS OF GOD
(MCD - Side-Line / Khazad-Dûm)

After a great MCD on GLASNOST, THE DUST OF BASEMENT return, this time on SIDE-LINE, with another MCD before their first album, Remembrances. Their most distinct feature is the strict contrast between Brigitta's soft, feminine voice, and Axel's gruff, distorted male one. They constantly play off each other, along the catchy melodies of the songs. The "Radio Edit" of the title track is a danceable mixture of ambient techno and light synthpop, with some darker elements. The "Deep Tranquil Mix" of this track exploits the ambient techno aspect, with only the male vocals this time. This mix is eight and a half minutes, and it's really a bit too long, although very enjoyable. Next is "Amok - Regress Mix", taken right off their previous MCD. It's a great track with very sweet female vocal melodies, before there was such a dark techno influence in their work. "Over You -v3.0-" is maybe the best track on this disc, showing very developed melodies and strong synth work. Strangely, the vocals on this track remind me of the american goth band THE SHROUD, but I still like it! A band to keep an eye out for! [DREW]

E-CRAFT - FORGE THE STEEL
(CD - Maschinenwelt)

No shape-CD this time, but the other surprises end up for that. The first moments of this disc are sure to startle existing fans of this Berlin-based trio. Just seconds into the hard electro beat of the first song, "Believe", from out of nowhere comes a ripping, sampled, metal guitar riff. What?!! E-CRAFT goes crossover?! No, not exactly. But songs like "Believe", "Titten", and "Rebuilding The East" incorporate their fist guitars, and the whole disc shows a much harder approach for the band. We still hear all the rigid EBM beats, the nice melodies, and Guido's wonderful vocals, but overall they're harder, stronger, faster. This album is also a lot more orchestrated an cohesive than DIE STAHL AG was. There's a lot of layered sounds and melodies, while the output is still very smooth and clean, and extremely well produced. Again, they often use their music as a medium for some serious messages, but some tracks are just fun dance cuts. And what fun the are! "Silence", "Schmerzperverts", and "Mit Und Ohne" are great dance tips, and other mention should be made to the romantic "The New Right" and the angry "Runaway" as this great album's best cuts. Also included is a very nice CD-ROM track (PC) with a very well made video clip for their debut's "Die Stahl AG". Lots of energy, and professionally produced. Shot on location at Eko Stahlwerks, in their home town of Eisenhüttenstadt. A tip for the EBM fanatics! "The three fair graces come to tune." [DREW]

EMBRYOPTIC - BLOOD VESSELS
(CD - Connect The Dots)

Sparse soundscapes filled with tribal drum loops, disturbing noise and diverse instrumentation. This is what makes up Alaskan-based EMBRYOPTIC's limited edition release. When listening to this disc, I felt as if I was traveling through a slow moving blood stream pumped by a faint heart pulse. Although there is not much diversity between the songs on *Blood Vessels*, there is a definite slow groove to this disc. The stark minimalism is really quite breathtaking at times. They certainly know their craft well. While I prefer experimentation with more of a bite, I can certainly enjoy EMBRYOPTIC in the context of their own dark surrealism. [DERANGED]

EROTOMECHANICS - CUTTING INSIDE
(CD - Syncartz)

First song, first thought; DEAD KENNEDYS? First song, second thought; Jello Biafra singing for 45 GRAVE? As

you can gather, my first impressions of this band are not favorable. The first song is "Cutting Inside", which is more or less a deathrock-punk composition. The second song "Ivory Soliloquy", tends more to the goth side of deathrock-punk, and comes close to being an interesting song, but the percussion kills it. "Through The Eyes of Winter" takes EROTOMECHANICS even more into the goth sound, shedding the unwelcome vestiges of their punk influences almost entirely. So far this is the most interesting song, despite it's weak intro, but it still doesn't do anything special. "Passage", a very nice panning drone, and a simple synth lead, gives us their best intro yet. The percussion upsets the nice mood, but not long enough before an ambient break brings the song back. My anticipation of where the song will go from here is nicely quelled by appropriate guitar and percussion. Nice vocals too. Here is an enjoyable goth style song that shows this 4 song release is only a teaser to a more potential future. Stay tuned... [ORA]

ESTRANGE - A BEGINNING
(CD - October)

No one can deny that a lot of synthpop bands take everything they know straight from Vince Clark, or the current DEPECHE MODE gang. I often wonder where the value in listening to it lies when there is no originality. Estrange are thankfully quite original. I wouldn't say you can't find the usual similarities, but you will more often hear innovative new writing, sounds, and a nice voice (that doesn't sound like Dave Gahan). There are too many favorites here for me to describe them all, so I'll just speak of two of them. "A Lost Samaritan" is a wonderful song, whose mood is reminiscent of SILKE BISCHOFF. A slow, delicate tempo, with very minimal sounds, and a beautiful vocal treatment and melody. If you enjoyed the sound of SILKE's *To Protect And To Serve* album, you will immediately fall in love with this song. "Happy Tonight", is a fine example of this new band. Excellent sounds, that are well used and very original. This song verges on a sound from DEPECHE MODE's *Construction Time* era, but stays well away from being a clone. There are occasions when true emotion seems to be lacking, but this is easily overlooked when it's taken in with everything else. ESTRANGE create a nice sombre type of synthpop, with very interesting stories of love, introspection, and surreal thoughts. [ORA]

EVILS TOY - XTC IMPLANT
(CD - Metropolis)

We reviewed this in the last issue, and there aren't any bonus tracks, so I'll keep this short. *XTC Implant* is easily EVILS TOY's most accomplished release to date. The entire album is a lavish blend of electronic texture and technoid rhythms with pop sensibility, and of course, Volker's gruff voice. Nearly every track is a sing-along dancefloor hit just waiting to happen. This was one of the best and most surprising releases of last year. My only problem with this is the poor printing quality of the sleeve. It's dark, blurry, and muddled, unlike the HYPNOBEAT release. [DREW]

THE FAIR SEX - Fine. We Are Alive
(CD - Van Richter)

This is a collection of live songs and versions of some of TFS's best tracks that are unreleased in the US. The live tracks "A Body With A Mind", "Shelter", "The House Of Unkinds", "Soulsprite: Antifascism", "No Excuse", and "The Pain That No-one Knows" were all recorded in November 1993, during their 93/94 tour. They're all of acceptable sound quality, but nothing incredible. The other tracks are just some TFS hits from the albums *Bite Release Bite* and *Spell Of Joy*. Instead of these silly collections, VR should just re-issue some of the old albums. [DREW]

FETISCH PARK - INSTINKTVERLUST
(CD - Drag & Drop - Ritual)

FETISCH PARK have some previous releases that I'm not familiar with. *Instinktverlust* is this Cologne-based duo's first production on the Drag & Drop label, already released nearly one year ago. I can only describe it as very menacing, rhythmic, experimental industrial music, complex in it's intense minimalism. This album contains a cast of no less than 10 members, including four vocalists, and many electronic and acoustic instruments. It's a collaboration forged in Bombay, with friends of the band. The liner notes talk of some of their experiences in India during the recording of this album (and during an attempt at a live performance), and there's an extensive display of some of Carla's own artwork, depicting a naked female dancer in the throes of ritual dance. This is a very intense experimental release, recommended only for those who can handle it! [DREW]

FISHTANK [NO. 9] - ITSELF
(CD - COP Int'l)

Following ...OF SKIN & SALIVA's untimely demise, mainman War-n Harrison seized the opportunity to fully realize his solo production. FISHTANK [No. 9], or F9, as it's already being called, is a continuation of War-n's modern-primitive vision of music that blends "the mystery and opulence of the Orient..." with the cold, objective precision of Western technology. "Eclipse" we already know from last year's *COP Compilation*, an infectious, commercial dance track with a very catchy vocal melody. Some tracks follow this direction, like "My Disguise", "Within", "Reincarnate", and the very darkwave "Within". They all incorporate many eastern melodies and instrument sounds, especially a very distinct sitar-like sting sound. Other tracks take a more abrasive electro / dance approach, like "Liquid", "Itself", and the incredible, aggressive, hip-hop masterpiece "Dance Of Chaos", which was co-written by BATTERY's Shawn Bryce! But wait... there are drawbacks. There's a

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remix of "Eclipse" by someone called NEGATIVE IMPACT, which kinda speaks for itself. It's not horrible, but it weakens the track. And finally, two electro / acoustic gothic wave tracks "Deadlock" and "Smashing The Mirror" really make the album difficult for me to listen to as a whole. Others may feel differently, as I don't feel qualified to judge these tracks in the proper light, but I constantly feel the need to skip over them. In all, though, as is expected from War-n and COP in general, itself is a highly original and entertaining release. [SAGE]

FLOAT - I HATE YOU
(MCD - Eternity Records)

"I Hate You" is a song I am absolutely in love with. A synthpop song with a title like that simply states its brilliance. FLOAT creates some of the best synthpop I have yet heard. Strong choruses, and very catchy synth leads, with borrowed aspects of house and techno styles. There is such a depth to the song writing, that they surpass the fullness of many 'major studio' recorded artists. One of the main differences between FLOAT and 'corporate industry' house, techno, or synthpop bands, is that they don't kill their songs with an overdose of chorus. I'm thoroughly impressed with the style of this band, and am absolutely looking forward to an entire album of songs. If you're into synthpop, just go out and buy this single, you don't need to listen to it for a quality check, just buy it!!! [ORA]

FORBIDDEN COLOURS - MY BROKEN HEART
(CD - October)

This Swedish trio are being hailed as the best synthpop newcomer in years. And yes, on this debut maxi, they create some very high-quality melancholic synthpop with a distinct new sound. The "Radio Edit" is short, catchy, and sweet, while the "Extended Version" is close to twice as long, and more club oriented. This version is by far the better, with a long, experimental intro, a hard techno beat, and some great analogue sounds. Both of these feature the production talents of the famous Jose Alvarez (WOLF-SHEIM / DEVISION). "Falling In Love Again - Calmer" also has some techno sounds and catchy melodies. "Lights From Above" is a slower, ambient track, focusing on the deep, sensual vocals. The title track is certainly the tip of the disc, but the other two are very strong, too. We'll see what the album brings! [SAGE]

FORMA TADRE - NAVIGATOR
(CD - Metropolis)

FORMA TADRE's phenomenal 1995 debut, now released in the U.S. We reviewed it what seems like ages ago, but it's really a timeless work. What more is there to say? This was one of the strongest, most original, and most touching debuts of that year, and it's not even beginning to show its age. Beautifully orchestrated and uniquely surreal, FORMA TADRE is way ahead of its time and mature far beyond its years. There are no new tracks here, and I'm getting very anxious. The *Celebrate The Cult* EP on last year's *O-Files* was equally incredible, but it's time for more. Too bad there's still no news on N.E.W.T. or EIS-RISENKOENIG projects! We're waiting with bated breath! [SAGE]

FRACTURE - KILLERNET
(CD - Pendragon)

PENDRAGON's license of FRACTURE's *Off Beat* debut offers nothing new, other than an excellent album now available at a low price for the american audience. This British / Canadian duo walk a thin line between hard electro, experimental techno, and crossover guitar madness, only occasionally delving a bit too far into NIN idolatry. On most of the album, their sound is very original - laden with gritty analogue electronics, tons of distortion, and superb production (by the veritable Paul Kendall). Some tracks stand out as the best, for example, "Programmed For Hell (PFH 1)" is a quintessential cyberpunk dancefloor anthem, but this disc really shines in the more experimental pieces. "Initial Impact", "The Razor's Edge", and especially "Good Kill" are wondrous, hallucinogenic brainfucks with all sorts of bizarre electronic excursions, and very intelligent use of guitar. The purists may dismiss FRACTURE as crossover shite, but if they do, they're denying themselves a truly progressive electro masterpiece. [SAGE]

FUELED - IN THE HOUSE OF THE ENEMY
(CD - Energy Records)

This is primarily hardcore thrash metal with extremely minimal use of electronics. Death metal power chords are the main driving force here, fueled by rage against the Christian Coalition. Lots of screaming and ranting. Lots of punk attitude. Lots of testosterone. This tank is running on empty. [EMPRESS]

FULL FREQUENCY - MOMENTUM
(CD - Gonzo)

FULL FREQUENCY is a semi-new coldwave band out of California. Their overall sound is a combination of chunky electronics, throttling guitar chords, and natural vocals. Previously they had released a highly enjoyable single for "Drop Down", but *Momentum* doesn't quite live up to the expectations. I'm not sure if it's just me, or if the whole sub-genre of coldwave has gotten stagnant, but lately I haven't been able to truly enjoy any of the works by artists who dabble in this genre. FULL FREQUENCY have a lot of interesting things happening on *Momentum*, but they don't usually last long enough, resulting in some repetitiveness. The use of backing vocals on "Wire Trip", which breaks the monotony, is one enjoyable point on *Momentum*. Another is the deep, thick rhythms on "Grounded", mixed with the radio friendly vocals, making it

the perfect choice for a new single. One thing that does separate FULL FREQUENCY from the droves of coldwave bands is the fact that they place the guitar portions deep in the mix so that the electronics play a much more important role in the overall sound of each track. On "Machine", the guitars add some texture, but the piece itself is not totally reliant on them. I think that FULL FREQUENCY have a good deal of potential and hopefully they can harness it before releasing their next album. [DACHAR]

FUNKER VOGT - WORDS OF POWER
(MCD - Zoth Ommog)

After a smashing debut, FUNKER VOGT return with limited edition seven track MCD before their new album *We Have Come To Kill*, in August. Two new songs, "Words Of Power" and "The 3rd War", are presented in several versions, next to remixes of "Thanks For Nothing". RAVENOUS' psychotic alter ego continue with their menacing dance tracks and majestic melodies, still recalling the glory days of AE, while managing to forge their own sound. "Words Of Power" is a magnificent track; the High-Speed Mix- being a shit hot dance tip with a fast tekno beat, and the "Power Mix" being a slower, more bombastic version that simply annihilates. "The Third War" keeps up the pace with a strong dance beat and a mighty chorus; the Atomic Shell- mix is a real killer, with racing synths and pure energy! CONTROLLED FUSION morph "Thanks For Nothing" into an ambient electro / techno piece, subduing Jens' sick vocals. IN STRICT CONFIDENCE also have their way with this track, contributing very different rhythms and sounds. It's still very club friendly, but the beats are much more sinister and complex. "Thanks For Nothing" is one of their best tracks, but FUNKER V are by no means one-hit wonders. They've come to kill, and they're here to stay. Watch for another new MCD, *Take Care*, which should be out by the time you read this! [SAGE]

GARDEN OF DELIGHT - SYMBOLISM ALIVE
(CD - Dion Fortune)

With several live tracks on scattered releases, GARDEN OF DELIGHT finally saw fit to release their full live album. The tracks on *Symbolism Alive* were recorded between August 1996 and March 1997 and feature a wide array of songs that span the bands career. Some of their more popular tracks, such as "Spirit Invocation" and "Leviathan (Sungod)", tend to lead towards a more aggressive form of gothic. Artaud's vocals range from a more restrained delivery to harsh and throaty. "Paradise Will Be There" sounds decent live, but I get the feeling that you have to witness it being performed in order to truly appreciate it. Somewhat of a surprise to me was their live version of the old JOY DIVISION classic, "Dead Souls". Ian would have been grateful. The fact that, even live, they carry off this piece so marvelously, impresses me. GARDEN OF DELIGHT's unique breed of electro-goth rock allows them to incorporate many of their instruments, ranging from ethereal guitars to subtle drum beats to minimal synth work, in their live show. With only a limited number of live shows remaining, this CD should be enough to carry on their sound for years to come. [DACHAR]

GERSTEIN - ST. ANTHONY'S FIRE
(CD - Discordia)

GERSTEIN is a truly bizarre project. Gothic / metal / industrial / experimental / hip hop / ambient / electro / evil madness is about the only way I can describe it. This album changes direction more times than there are tracks on the disc. I kinda think that's the point. The cover art reflects the music very well. It's comprised of all different television screen shots of some strange situations - for instance, one is a man in a business suit, next to a shackled woman, hanging from chains with a bag over her head and blood all over the front of her dress. Many of the samples on the album are equally vivid and disturbing. The lyrics, few and far between, have a very positive message, though. I think there's a theme here, that can be well summarized by two simple words in the liner notes: "Balance yourself". I'm not sure whether I like the music or not, but one thing is certain, and that is that it's not for the closed-minded! [SAGE]

GODHEADS - ORDINARY SWOON
(CD - Zoth Ommog)

I was quite suprised to hear the change in musical direction that GODHEADS seem to have taken. On *Ordinary Swoon*, Machon and crew have opted for a much less aggressive approach to most of their compositions, resulting in a more matured sound. "Pale Moon" is the perfect example of this 'new' sound, merging Machon's semi-whining vocals with subtle rock guitar chords and a slow beat. "Sneer Design" continues with the groundwork laid by "Pale Moon", but this time utilizing a slightly harsher beat and vocals as well as more electronics. "Body And Mind" plays off more like a mixture between their *Rush Inside* sound and their newer creations. While the electronics and percussion are more in line with their older pieces, the vocals and electronics are fresher and more creative. "Disillusion" is still a change for them, but this time they swing towards the other end of the spectrum, producing a song that is more along the lines of the US metal crossover acts. Returning back to the mellow side, "Electro Shaman" combines echoing vocals with a heavy, yet slow rhythm and sporadic beats. "Shameless" is a straight forward dance cut, but with higher quality in programming and more original vocals. If I had to make a comparison to *Ordinary Swoon*, I would have to say that it plays off like a combination of newer HATE DEPT. and newer DIE KRUPPS. If you didn't care too much for their previous work, I can assure you that this is a great step forward. I just hope that they can keep creating music that is of equal quality. [DACHAR]

GOOD COURAGE - NEW, FIXED & REMIXED
(CD - Cieopatra)

Here we have an album of GOOD COURAGE remixes by the following artists: LEATHER STRIP, T.H.D, KMFDM, GOOD COURAGE, REGENERATOR, APOPTYGMA BERZERK, PSYCHOPOMPS, GODHEADS, and LIGHTS OF EUPHORIA. All the songs remixed come from their album *Old, Broken & Destroyed*. The sound of GOOD COURAGE is a mix of electro and wave, while the vocals remind me of EDEN, with touches of NINE INCH NAILS (especially in the lyrics). It would be too boring to have me explain each of the 11 mixes presented here, so I will summarize them. The best mixes come from LEATHER STRIP, REGENERATOR, APOPTYGMA BERZERK, and PSYCHOPOMPS. The style mix of all the remixes goes from hard techno-trance, to cold ambient. Any fans of GOOD COURAGE will undoubtedly enjoy this remix album. In most cases the remixes have a fresh and improved view of the song, but occasionally I find a preference for the original version. GOOD COURAGE is not a band that I have taken too much to, but they have an undeniable style, and with this remix album, I hope to hear them played more often. Certainly worth owning for fans of the band, or enthusiasts of electro and wave music. [ORA]

HALOMAKER - SUFFERTHISWISH
(CD - Outburn Music)

HALOMAKER is a droll, noisy rock band that simply falls short of its mark. At best, they're a poor JESUS + MARY CHAIN rip-off. The vocals are whiny and uninspired, like most of the immature college rock bands these days. Yeah, there are some electronics, but I'll do the band a favor and not comment on them. I am surprised a quality magazine like OUTBURN has anything to do with this band. OUTBURN Music's first release is an all-around disappointment. They should have called it "SufferthisDISC". [DERANGED]

HANZEL UND GRETYL - TRANSMISSIONS FROM URANUS
(CD - Energy Records)

From the look of the artwork on this disc and the name of the release, I thought this was a joke. Well...it is, and it's quite funny. The music is strong, in the crossover style. HANZEL UND GRETYL's sophomore release continues their outer space motif. Songs like "Komet Ride" and "Take Me To Your Leader" are full of well produced driving guitar electronics and hip hop and techno drum loops, with tongue planted firmly in cheek. The vocals are just as energetic, and very emotive. The driving dance floor songs are mixed with trancey electronic pieces that are kind of silly in a campy, sci-fi way. There is enough of a mix of electronics and guitar here to appeal to all fans of this genre of music. If you like SWAMP TERRORISTS and the like, you should check this out. Well produced, guitar-driven electro-techno with overuse of neither is a rarity, but HANZEL UND GRETYL have it down to a science (fiction). [DERANGED]

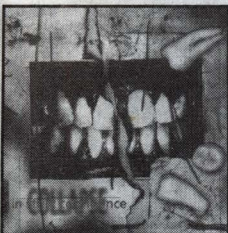
HAUJOBB - MATRIX
(2MCD - Off Beat / Metropolis)

On *Matrix*, HAUJOBB fans can get a taste of their new style as well as hear some of the tracks off of *Solutions For A Small Planet* get worked over by several other artists. "Cross Fade" begins disc one with a sound that follows the logical progression HAUJOBB have maintained since the beginning. Slowly sounding more and more like intelligent techno, HAUJOBB create a track with deep bass, a semi break-beat beat, and over fried electronic sounds. "The Farthest Distance", the next track, is a totally revamped version of "Distance". HAUJOBB take their original track and rework it into yet another bizarre mixture of intelligent techno and break-beat, with vocals being barely audible under the wall of sound. HAUJOBB take "Transfer" and create "Transformation", an instrumental with a rapid rolling beat and low and sequences. COVENANT warp "Clear Vision", beginning the first 2 minutes with a loop, before gradually building the track into a tech-electro instrumental. "Deviation" gets manipulated into "Advanced Deviation". HAUJOBB turn up the beats and transform this track into a fast-paced techbeat instrumental with eerie sequences. "Hyperflow" is another new track which is much slower and more ambient sounding than most of this EP. Bring on the hard break-beats and totally rewired electronic sequences for STERIL's remix of "Distance", called "Amplified Distance". Other remixers include FORMA TADRE and GREGCORE. The 12 tracks on this first disc all fit nicely together, blending older, yet reworked HAUJOBB together with 4 new tracks. The second disc contains an array of sounds that were used to create *Solutions*... This disc, which is 5 tracks in length, has everything from fx to loops and percussion to chords and sequences. Those of you with samplers may have fun with this one. The sound of HAUJOBB has definitely morphed since their first releases and with this CD they may lose some fans, but they will be sure to bring in a few more to replace them. [DACHAR]

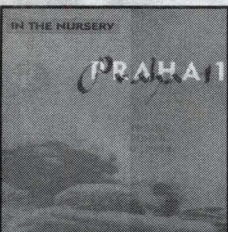
HEAVY WATER FACTORY - AUTHOR OF PAIN
(CD - Energy Records)

This is HEAVY WATER FACTORY's follow up release to the excellent debut album, *Fluid And Meat*. *Author Of Pain* is a superb work of art. There are eighteen diverse tracks on this release, and there really is something here for everyone. The dark brooding mood of *Fluid And Meat* is still present in *Author Of Pain*. The music is still haunting and filled with disturbing melodies. HEAVY WATER FACTORY create these atmospheres with originality. Yes, originality. The songs are well thought out and layered with great vocal samples. This disc can not be classified with anything. It is far too original to be reduced to a comparison. The music is full of oozing bass and multi-dimensional rhythm, combined with dark, laid back vocals that reach pulsating climaxes with the songs. There is so much emotion in *Author Of Pain*, conveyed so well throughout all the

IN STRICT CONFIDENCE
COLLAPSE



IN THE NURSERY
PRAHA 1



IONIVISION
RAGE AGAINST THE ACOUSTIC



KALTE FARBEN
TRUST IN OPIUM



LAURA EFFECT
COMES WITH LOVE



LEATHER STRIP
SELF INFLICTED



elements of the music. I was extremely impressed with HEAVY WATER FACTORY's first release. Now, after this, I see only the brightest future for them and can not wait to hear more. [DERANGED]

HOCICO - ODIO BAJO EL AMLA
(CD - Opción Sónica)

Yes, it was only a matter of time that this incredible Mexican duo offered up a full-length CD, and as everyone expected, it surpasses all expectations! Only three of the eleven tracks are from HOCICO's demos. The other eight are brand new symphonies of social vitriol, set against a backdrop of electronic destruction. Evoking the atmosphere of YELWORC and the vehemence of -WUMPS-UT, *Odio Bajo El Amla* is an opus of magnum force. The opening instrumental, "Cuando La Maldad Despierta", sets the stage for the darkness and rage that will follow. From there on in, this disc is an all out assault, ridden with anger and laced with despair, save for a brief respite about half way through, entitled "Gota De Sangre". The madness culminates with "Face To Face", a vicious declaration of liberation. HOCICO exhibit talent and experience far beyond their years, and this is absolutely one of the strongest debut CDs I've heard in a long time. Soon they'll be a household name, and hopefully that will help to introduce the world the vast resources of the Mexican electronic scene. Do not miss this! [SAGE]

HOLOCAUST THEORY - PROCLAIMED VISIONS
(CD - Possessive Blindfold)

The music of HOLOCAUST THEORY is very difficult to describe. To begin with, it's very bold, as is their name. It's also extremely dark and richly bombastic. At rare moments during the length of this disc, the music is ingeniously unstructured that it makes perfect sense. Other times, it's just plain scary, very reminiscent of YELWORC at their most terrifying. There are no dance beats here, and most of the percussion is very distant and subtle, like a faint heartbeat, but the songs are very moving. Vitzelke's vocals act as a narrative for this apocalyptic journey. Impeccable production, provided by ICHOR's Chad Blinnman, lets us see the true face of HOLOCAUST THEORY, the madness that was shrouded in shoddy production on their demo. Comparison is futile, classification is impossible, enjoyment is probable, and post-therapy is imminent! They're the only national support act on the Inferno tour. Do not miss your chance to witness this live! Also, keep an eye out for future PBR releases, including the Exoskeleton compilation, featuring DAS ICH, DIVE, PAIN KONSEPT, HOLOCAUST THEORY, and many others! [SAGE]

HYPERDEX-1 SECT - METACHROME
(MCD / MCT Productions)

This long-hyped clash of titans was finally released at the end of last year, and proved all the rumors to be true, save for the fact that a few of the scheduled remixes are absent. The incomparable German icon Severn Ni-Arb and the British prodigy Jonathan Sharp team up (without ever meeting face-to-face) for a truly innovative project that transcends all physical, mental, and musical boundaries. Of the eight tracks, four are remixes - two by Severn alone (XMTPT), and two by Jonathan alone (NEW MIND). Imagine some of Mr. Sharp's best and most accessible dance tracks, like NEW MIND's "Stone Hate Steel" and CYBER-TEC's "Let Your Body Die", run through the illusory filter that is Severn Ni-Arb. However, the equation is not that simple. Some of the tracks do sound very much like a junction of Jonathan's recent work with NEW MIND or HEXEDENE (sans the guitars) and Severn's recent work with XMTPT or PAX, but others add trancier, almost subliminal elements, and a level of accessibility untouched by either's previous work, while staying far away from the realm of commercialism. Mr. Ni-Arb provides the male vocals in a euphoric style similar to recent PEDWALK, but with decidedly different inflection and a ferocious undercurrent of energy. Severn's long time cohort Estefania lends her soaring vocal arias on half of the tracks, (more so in the remixes than the original versions). They constantly interact with their male counterparts throughout each of these, with phenomenal results. *Metachrome* is a milestone in dance music; a breakthrough development in tekk noir electronics that seamlessly bridges any and all gaps between techno, electro, and trance. The full-length, *Xenochrome*, will be out by the end of the year, and it should contain many new smashers, as well as the promised remixes by cEvin Key, FRONT LINE ASSEMBLY, and SHEEP ON DRUGS. Superb. [SAGE]

ILDFROST - NATANAEL
(CD - Cold Meat Industry)

With spoken words borrowed from such literary masters as Oscar Wilde and Samuel Beckett, and music derived from the spirit of the Middle Ages, ILDFROST's second venture leaps far beyond their debut recording, far surpassing whatever potential was even hinted at in their first CD. "Nataanael" is a selection of lush synthetic strings, violins and deep bowed basses, overlaid with winds and recitations, and occasionally vitalized with medieval dance themes: one can actually pick out the songs of the kumtorns and sackbuts, all set to the march of the snare. "Violeta" is put together like a modern chamber work - morose strings and brass horns, words spoken with a slight tremolo. The words are spoken with their own cadence; the song has no rhythm, merely slow sorrowful sweeping strokes, the words are not trapped by the music, but are free to exist on their own terms. In this case, the resting place of a recently deceased woman: the most beautiful woman in the world. "Thesues" consists of a crystalline violin playing solemnly over a slow scale-climbing bass keyboard. After an echoing recitation, the instruments play a jubilant flourish, a medieval celebratory theme. "Ariadne" is very moody, solemn and stoic: strings and a solo horn playing over the sound of a thunderstorm, a deep synthetic drone, and the tolling of a distant bell.

Natanael is a highly effective piece of work: moody, dark, and exceptionally human. [MICHAEL C. MAHAN]

IMMINENT STARVATION - HUMAN DISLOCATION
(CD - Ant-Zen)

IMMINENT STARVATION's long awaited *Human Dislocation* is finally here, in one of Ant-Zen's infamous corrugated pouches. The packaging is exquisitely stark, foreshadowing the madness that lurks within. Here, Oliver Moreau forges industrial-strength gabber style techno with barbaric schizophrenia; like DOWNLOAD on dust, armed to the teeth. He constructs impenetrable walls of distorted technoid rhythm atop a foundation of horrific soundscapes. It is in this surreal foundation that the true genius of this psychotic Belgian lies. The structured brutality of this rhythmic is great for dancing, but the underlying atmosphere is the most impressive facet of these excursions. They are nightmarishly hallucinogenic, exploring the darkest reaches of the psyche; blurring the lines between your darkest fantasies and your most dreadful fears. Whether you dance or kill, IMMINENT STARVATION provides the perfect soundtrack. [SAGE]

IMPLANT - SOFT FLESH - HARD STEEL
(CD - Side-Line / Khazad-Dûm)

IMPLANT is a Belgian duo who made quite a name for themselves after appearing on a few high profile electro comps (*Elektrauma 3*, *Neues Elektro Bluff*). *Soft Flesh - Hard Steel* is their first full-length, containing 9 tracks that fuse the cold harsh old-school sounds of the KLUNK with 90's techno elements, creating a unique hybrid that is at once minimal and danceable. The vocals are distorted—some of the effects make them sound too garbled, but, other than that, I have no complaints about this disc. Implant has a totally fresh sound, and, my favorite tracks here are "Chillout" and "Love," the two most darkly intense songs. "Look-Alike" and "High" are almost synth-poppy, with keyboard melodies sounding a bit like older DEPECHE MODE. And "Sect," while being purely electronic, has kind of a psychedelic feel in a "Tomorrow Never Knows" sort of way. "Fun," "Rage," and "Look-Alike" are the most techno-influenced tracks, and, not surprisingly, those are the remixes contained on the *Fun* MCD. IMPLANT also design their own cover art, which features a chest x-ray revealing a pacemaker—the "hard steel" within the "soft flesh," and representing the fusion of man and machine. A very interesting artist with a promising future. [EMPRESS]

IMPLANT - FUN
(MCD - Side-Line / Khazad-Dûm)

IMPLANT's *Fun* MCD contains two remixes (plus the album version) of "Fun" (one of the remixes is done by CYCLOON), a remix of "Look-Alike," done by CYCLOON, and a remix of "Rage" (called "Rage II" here). There are also two tracks not found on the full-length: "Lust vs. Trust," which is a great song (my favorite here) in the old school electro tradition, and "Terrorism," which starts out with gothy, ominous synth string passages and then plods along slowly through nightmarish terrain, layering cold minimal soundscapes with interspersed samples from newscasts and commentary on terrorist acts. The effect is chilling, and this excellent song is really different from the other Implant material I have heard. As for the remixes, well, the above-mentioned three songs are the most techno-ish from the full-length, to begin with, and these remixes bring out the techno sounds even more. CYCLOON creates two extended dance mixes, and the result for "Look-Alike" is making it sound more synth-poppy, while the result for "Fun" makes it sound more like recent Haujobb. And parts of the "Rage II" mix remind me a little of SIGNAL AOUT 42's "Water Dome" at times. Overall, this MCD has more of a club feel to it than the full-length, and it is worth the price for the tracks not found on the full-length. [EMPRESS]

IN STRICT CONFIDENCE - COLLAPSE
(MCD - Zoth Ommog)

IN STRICT CONFIDENCE return with this new MCD featuring 5 new tracks and 3 remixes from their *Cryogenix* album. *Collapse* begins with an intro instrumental, "Die Sieben Siegel". Minimal on the vocals, but heavy on the programming, "Die Sieben Siegel" is a melodic piece that acts as a perfect introduction to this MCD. "Hero" is a brand new track with a crushing beat, catchy electronic sequences and addicting vocals. Overall, this isn't a hard track, but rather a lighter composition that delivers on quality as well as character. "Collapse" remains mild in nature by not letting the galloping beat get the best of the track. Again, the lyrics are contagious and beckon to be sung along with. The DEPECHE MODE cover, "Stripped", has to be the highlight of this CD. Spanning over 9 minutes in length, "Stripped" goes from being an all out noise fest in the beginning to becoming much tamer as the vocals kick in. The vocal delivery comes off as a harsher version of synth-pop, while the beat retains its strength, twisting this track into a realm all its own. "Inside - Inside Out Mix" takes the original, omits the bell-like sequences, and transforms it into a more beat dominated track. Compared to the original, this mix has a denser feel. Aside from the toned down rhythms and percussion, I can't find too much difference between the "Tearing Thorns Mix" of "Falling Down" and the original. This MCD only lists 8 tracks on the sleeve, but there is actually a hidden piece on track 23. This hidden piece is another version of "Hero" which is entirely comprised of the chorus, which gradually fades away making this track seem like an outro piece. Over 45 minutes in length, *Collapse* plays more like an album than a MCD in that each song is different (with the exception of the hidden piece) giving the listener 8 varying tracks of IN STRICT CONFIDENCE in full force. [DACHAR]

IN THE NURSERY - PRAHA 1

(CD - Cat's Heaven)

I really don't feel qualified to review this. It's a live CD recorded in 1994 in Praha with many of their most famous songs, and released on Vuz's Cat's Heaven label just this year. I don't know the material well enough to say anything about the live versions, or whether or not any of the tracks are unreleased, but I promise that I will find a qualified reviewer to handle this for next issue. I apologize for this, and in the meantime, I'll give you the track listing, and I can tell you that the quality of the recording is excellent. Tracks: "Anatomy Of A Poet", "A Rebours", "Bombed", "Mystere", "Sense", "Duality", "Hallucinations?", "Blue Religion", "Scherzo", "In Perpetuum", "L'esprit", "Miracle Of The Rose", "Golden Journey", "Touched With Fire", "Compulsion", "Twins". [SAGE]

INERTIA - MIND ENERGY
(MCD - Khazad-Dûm / CCP)

This was the limited edition four track prelude to *Programmed To Respond*, and marked a big step for INERTIA. Here they introduced a completely revamped sound, with all the same elements as Infiltrator, but with far superior production quality. All four tracks are remixes from *Programmed...*, three of which are remixes by the band, very similar to their full-length correspondents. The "Radio Edit"-s of "Mind Energy" and "Coded" are high-energy 4/4 electro dance tracks, with a pronounced techno influence and intelligent use of guitar. They're both extremely club-friendly, with catchy melodies and progressions akin to *Millennium*-era FLA in many aspects, including the vocals. The "Radio Edit" of "Cryonica" takes less of a four-on-the-floor approach, but presents a similar overall sound. The "Trance Supernova Mix" of "Retaliato", by ORACLE, is a departure from this sound. As might be expected from the title, it's a more ambient piece, with floating melodies and analogue effects. It retains the dancefloor mentality, but trades the guitar, vocals, and adrenaline for electronic psychedelia. It clock in at twice the length of any of the other 3 tracks, but it's worth every second. These cuts will be dancefloor favourites for a long time to come. [SAGE]

INERTIA - PROGRAMMED TO RESPOND
(CD - Khazad-Dûm / CCP)

INERTIA's third release in 1996 is their most accomplished production to date. Their sound reflects the very techno dominated scene of their British homeland, with lots of hard beats and quirky analogue effects, but with a heavy guitar counterpart, not unlike their fellow countrymen CUBANATE. Reza's vocals are in top form here, much better than on the previous *Infiltrator* MCD, evoking a very FRONT LINE approach, with very memorable chorus hooks. We find lots of big dancefloor tips, as the album is very beat oriented and heavy. Great use of oscillating effects that the dancers seem to love so much. Very trippy. But make no mistake, there is a solid electro base, and tracks like "Enraged", "Destroy", and "Cryonica" will please all of the EBM purists. The real smashers of the album have a pronounced and intelligent use of heavy guitar riffs, as in the single track, "Mind Energy", and also "Retaliato" and "Coded". Club hits, indeed. INERTIA are Britain's best kept secret! Don't miss the surprise, unlisted mix of "Retaliato" at track 9! [DREW]

INFAM - TO DIE FOR
(CD - Energy Records)

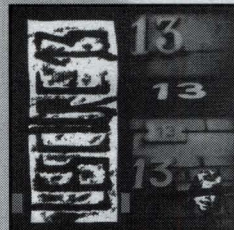
INFAM returns with a smashing second album, again on the cutting edge of techno pop. Severn Ni-Arb is noticeably absent from the production and engineering credits, but suitably replaced by another famous German producer, the effluent Guido LeFré (LA FLOA MALDITA / ex-SECOND VOICE). As we've come to expect from Herrn Geisler, *To Die For* is a magnificent blend of sweet synth-pop tunes and spacy techno rhythms. This is proof that some of the synthpop bands have come to terms with their DM fixation, and moved on to bigger and better things. The last thing INFAM can be accused of is being stuck in the 80's. No, they're well in touch with the times, working in trip-hop, ambient techno, and other forms of electronica. Vocally and lyrically, they stay far from the synthpop clichés as well. Andri's voice is deep and slightly aggressive, without losing the catchy pop hooks. Guido LeFré's production is immaculate, allowing all the diverse elements to shine in their own right. While the legendary CAT RAPES DOG takes the throne as Energy's most aggressive pop act, INFAM surely win the prize for the most progressive. The synthpop act of the decade! [SAGE]

INFORMÄTIK - DIRECT MEMORY ACCESS v2.0
(CD - SiNless / Metropolis)

Metropolis' reissue of INFORMÄTIK's 1995 debut, *Direct Memory Access*, comes a few months before the release of their new album, *Syntax*, adding 2 extra tracks and some multimedia bonuses. "Violation" is an older track, recorded around the same time as the rest of the album, with a very similar sound; linear electronic dance with distorted vocals and synthetic string backdrop. Fun, if slightly generic. "Human Nature" is a newer track, showing more complexity and personality, a lot like DaSid's DIN_FIV solo project. The multimedia stuff is in HTML format, so it works on all platforms. It's not as flashy as some, but it contains a video for "At Your Command". I'm anxious to hear the new album, but this re-release seems a bit redundant. [SAGE]

IONIC VISION - PROPHECY
(MCD - Side-Line / Khazad-Dûm)

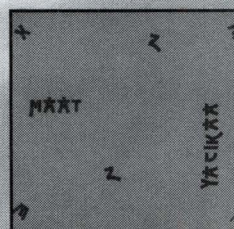
The song "Ave Maria" from the album *Rage Against The Acoustic* is presented here in four versions, none of which are from the album. Persistent beats, catchy electronics, and a strong chorus are the main elements of this song.



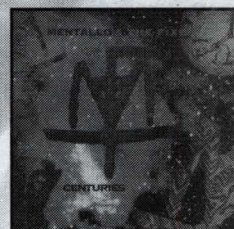
LESCURE 13
LESCURE 13



LOGIQ
BIG ON MARS



MAAT
YAKIMAA



MENTALLO & THE FIVER
CENTURIES



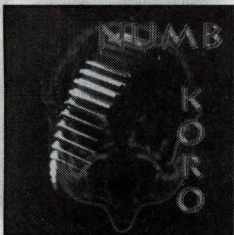
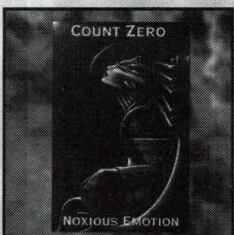
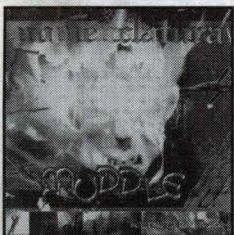
MONDBLUT
ANGSTERFÜLLES MORGEN



MORQUE
SWEET APOLOGY OF DEATH



NEGATIVE FORMAT
PATHOLOGIC SYNDROME



The -Pristine- mix has full sounds, a nice beat, and is excellent dance floor material. The -Deflowered- mix has much harder electronics, and may in fact hold up better in a club to the other mixes...an excellent variation of sounds and arrangements. The -Praybo- mix is done by IABoFoRcEnC-, and purveys much of that bands style. The intensity of this mix matches the -deflowered- mix, but works with a more minimal approach. The last mix ("sacred body mix") is done by CYCLOON and gives a softer feel to the song. The second song on this single is "Pain", and it's not found on the album. The unmixed version of "Pain" is nice EBM, similar to Orange Sector, or old Nitzer Ebb and Die Krupps. The -smx- mix is much faster, but still retains similar feelings. Voice processing on each song is done by Eric Van Wouterghem of INSEKT. IONIC VISION have an excellent EBM dance floor release with *Prophecy*. The full length to this single is a harder, punk influenced blend of classic EBM. [ORA]

IONIC VISION - RAGE AGAINST THE ACOUSTIC
(CD - Side-Line / Khazad-Dûm)

IONIC VISION are very clear about their roots, and not at all ashamed to announce it. Cold, hard EBM with shouted vocals, as if they got the blueprints to *Belief*, and just changed some of the sounds. Sure it's fun for a little while, and the songs are catchy and danceable, but 12 tracks of the same formula get very boring. The lyrics are pseudo - revolutionary, and impossible to ignore. These people seem to not want to accept the fact that they're not excluded from the global cycle of oppression. Criticism alone solves no problems. I'm sorry, but you're going to have to do better than that. [SAGE]

IRON LUNG CORP. - Big Shiny Spears
(CD - Re-Construction)

As a result of the ACUMEN / CLAY PEOPLE US tour back in 1995, these two bands decided to get together and collaborate under the moniker, IRON LUNG CORP. Apparently, their NITZER EBB cover medley "Join In The Murderous Chant," was a huge crowd pleaser, and, it is included here on *Big Shiny Spears*, along with 10 other tracks on this first CD from ILC. Most of the material (including the NITZER EBB cover) is thundering metal guitars with very little electronic element. What ILC appear to consider experimental filler—the tracks "Theme From Iron Lung" and "Sick," each only about 2 minutes long—I would actually like to hear a whole album's worth of this type of material! These tracks are the most electronic, filled with noisy, chaotic soundscapes, and interesting sampling—and on "Sick," the guitar parts are sampled and rhythmic, rather than overbearing. The track "Chemkaze" tries to inject some dance rhythms into the thrashy mix—but, overall, *Big Shiny Spears*, is really more of a dark metal album. Both of the vocalists from ACUMEN and CLAY PEOPLE are featured on many of the tracks. [EMPRESS]

JACK OR JIVE - KENKA
(CD - Drag & Drop - Elves)

A Japanese band on DRAG & DROP, with a strange name, and even stranger cover art. I think it's needless to say that I was expecting some very harsh power electronics. Was I ever wrong! JACK OR JIVE are the complete opposite of this - gorgeous pianos, heavenly voices, lush and dreamy atmospheres. It's all very gentle, very beautiful, and at the same time very, very sad. JACK OR JIVE are not "gothic" in any sense of the word; they more what you might call... fantastical. Mythical. Very dreamy, but very morose. The words Chako is singing are indecipherable, so the only impressions you can get are from the music and the titles (in English). The album's subtitled "Devoted Flowers". Very sad. [DREW]

KALTE FARBEN - TRUST IN OPIUM
(CD - Pendragon)

If it weren't for the keen ears of the OFF BEAT team, KALTE FARBEN might have vanished into the depths of obscurity with the premature demise of DANCER MACABRE. But the 1996 release of OPIUM inspired PENDRAGON to not only license that, but also dig up some tracks from Ingo's 1994 debut, *Trust*. So, while both albums really deserve to be heard in their entirety, american audiences will have to settle for this collection for now. Well... if it had to be done this way, they certainly did an excellent job of selecting the tracks. *Trust* is represented well, with six of the album's nine tracks - "Illusions", "Innocents", "Mental Distortion", "H.O.M.M.", "Brain's Strained", and "Life" - a great selection, indeed, though I don't know how they can justify excluding "Reanimation"! OPIUM is equally well represented, with "Again", "Flower Industry", "Drywet", "Nyzzc", "Opium", and "Life", but again, a seemingly necessary track like "Overdrive" is somehow absent. Regardless, anyone discovering KALTE FARBEN for the first time with this release will find a brilliant electronic innovator. Ingo's technical prowess is awe-inspiring, his ingenious use of noise, unsurpassed. While "electro-industrial" is a generic marketing term used to describe every schmuck with a sampler, KAlFA actually do justice to the nomenclature. And as if the music wasn't enough, we also get the full texts of each song, including those from *Trust*, and easily one of the best cover artworks I've ever seen (done by Ingo himself). Highly recommended! [SAGE]

KIETHEVEZ - REPLENISH MY MIND
(MCD - October)

One thing you can be guaranteed with the music of OCTOBER P... it's all brilliant. KIETHEVEZ bring us a sound of synthpop that is both poppy and melancholy. "Replenish My Mind", carries subtle mid-tempo beats, with a mixture of low-key bubbling electronics, and slow synth background fills. The voice is a pretty standard synthpop sound, but carries notes and melodies with a pleasant

skill. "Mercury" has a faster tempo than the first song, reminiscent of old HUMAN LEAGUE with modern beat programs, and very traditional synth sounds. "Ride" is an excellent song, still reminding me of several bands of the early 80's (but that's just the way synthpop is). Two groups I would never compare this group to however, are ERASURE and DEPECHE MODE, as uncommon as that is in synthpop bands. If you are a fan of melancholy edged synthpop, you are guaranteed to really enjoy this band. There are five songs featured on this single, and every one of them is worth hearing. [ORA]

LEATHER STRIP - SELF INFLICTED
(CD - Zoth Ommog)

All right, so Claus' recent output hasn't been quite up to par with some of the classics... He's still the maestro, and I still look forward to every release. So with this one, I just held my breath and waited. From the day of its release, electro freaks around the world were proclaiming, "Claus is back!", and when this fine piece of audio warfare graced my ears about a week later, I could understand why. Self Inflicted has a much more aggressive sound than *Rebirth...* or *Legacy...* did. We're not talking "What's Hell Really Like" here, but it is a very intense work. From the opening "Hate Mel" and "Black Candle" to the slower "Jante-esque Face The Fire"... from the smashing "Tell me What To Do" and "Understand My Torment", to the exquisite "Kill A Raver", we hear the sound of classic AE rekindled, revamped. But even on these tracks, Claus is not at all content with repeating himself, and so there are many entirely new dimensions explored here. Subtling techno effects, ambient atmosphere, tasteful power melodies, and a diverse array of emotions all add much more depth than ever before, without weakening the tracks in the least. If there's one thing the man has learned from doing a few albums off his beaten path, it's diversity. So there are also some very powerful tracks less suitable for the dancefloor; tracks that combine the introspection and sadness of the Claus' more recent work, with the angst and oppression of his earlier material. The entire album is simply brilliant, save for the "Showroom Dummies" cover, which is just kinda fun. Even the "X-Files Theme" is superbly executed. Self Inflicted rightfully carves a niche right up there with the classics, marking yet another turning point for the great Danel! [SAGE]

LEATHER STRIP - YES, I'M LIMITED VOL. II
(MCD - Zoth Ommog)

This is a limited edition CD in a coloured jewel case, filled with remixes from songs that appeared on *Rebirth Of Agony*. In all the cases, the remixes surpass the originals, and add more complex layers to these otherwise very raw and stripped down songs. Four songs are remixed: "How Do I Know", "Lies To Tell", "Life Is Painful (Bastard)", and "You Know Where To Put It." "How Do I Know" was remixed 5 times; by APOPTYGMA BERZERK (providing a techno edge here), FUNKE VOGT (denser EBM textures and some sampled guitars giving it extra punch in all the right spots), CONTROLLED FUSION (two mixes here; v.1.0 is subdued with Claus's vox sounding muffled, while v.2.0 extends this song by over 2 minutes), and finally, FALL OUT (??), which is the most minimal and simplistic in structure, taking away the melodic keyboards and strings and replacing them with a more tribal beat-heavy sound. "Lies To Tell" was remixed twice, by SECOND DISEASE and LIGHTS OF EUPHORIA - both of these mixes are almost synth-poppy in their structures. "Life Is Painful (Bastard)" was also remixed twice; by In Strict Confidence (adds subtle layers of synth melodies and spacey soundscapes, taking away this song's original angry bite), and TRYLOK (a very good mix here, doubling the tempo, laying their vocals on top of Claus's, melodic synth overlays, richer textures - this mix enhances the original completely). Finally, "You Know Where To Put It" is mixed twice; by Controlled Fusion (adding 3 minutes to the original, and sounding surprisingly more gothy) and Collapsed System (funky EBM, and tweaking the vox just so, resulting in an infectious mix far better than the original). This CD is for diehard STRIP fans - even for those who didn't much care for *Rebirth Of Agony*. It's not quite the gem its predecessor (*Yes, I'm Limited*) was, but then again, these songs have yet to become classics. [EMPRESS]

LESCURE 13 - LESCURE 13
(CD - Steelworker Productions)

The famous Belgian team of Johan Van Roy (SUICIDE COMMANDO, et al.) and Stefan Bens (STIN SCATZTOR) finally present their first CD, on the new German label of VERTIGO Steelworker Frank Salviers! This self-titled disc compiles 13 new and old tracks of pure, harsh, minimal, EBM greatness. The entire *Ressurrect* cassette is on here in digital form, minus their excellent conversion of FF's "Destruktor", and *Ressurrect*'s exclusive bonus track, "Alone". But there are also other tracks, like "Scanning", "Control" (with Johan on vocals), "More", and "God Is Nothing". LESCURE 13 are about electro-industrial rhythm in the cold Belgian tradition. Klinkal sequences, distorted noises and percussion, hard industrial beats, strange effects, repetitive rhythms, abrasive vocals... it's all here. Smashes like "The Resurrection", "Female Killer", "Between The Light & The Darkness", and "Who Has The Right -96 remix" will tear up industrial dancefloors wherever they are played. Like SUICIDE COMMANDO, L13 are not really presenting new sounds, but rather, they're producing some of the highest quality, powerful, and horrifying traditional electronic body music anywhere. Stefan handles the vocals in his very particular way, except on two tracks that Johan makes a bit of a guest appearance. Fans of both members will love this, especially if they are not aware of this long running collaboration, as well as any fans of the old EBM / industrial style. Find this one! [SAGE]

Liquid Sex Decay - Liquid Sex Decay
(CD - MJ-12 Records)

This is perhaps among the most surprising releases to

come from America's electronic music scene this year. In the song "L.S.D.", I am reminded of the sound of LOSS OF CENTRE (a side-project of MORTAL CONSTRAINT). Experimenting with ambient sounds, slow repetitious percussion and floating voice samples. The effect is very hypnotizing, and as this song runs seamlessly into the next, the whole sound intensifies. More intense beats come in with "Dr. Who?", heightening the dark ambience to a moody dance floor state. Another seamless ambient transition takes us into "Everything Dies", and it is a beauty to be heard. When the ambience breaks, it breaks in high style, with one of the smoothest cold trance beats you could hope for. This song unlike the others so far, includes vocals... very low, sinister in sound, and perfectly minimal. The song "Pins and Needles" brings in a weaker American industrial sound by comparison, although the song by those standards is very well done. This is easily overlooked in the scope of the entire album, and I highly recommend it for fans of cold trance, and ambient experimental electronics. [ORA]

LOGIQ - Big On Mars
(CD - Sinless Records)

This is a side project of INFORMÁTIK's Matthew Crofoot, and full time project for Rob Galbriith. LOGIQ are described as a techno band, but that is not a fair description. They create immense soundscapes and atmospheres in the pulse of other electronic artists such as ORBITAL and THE ORB. LOGIQ incorporate so many different flavors into their music. From ethereal style sound displays to hard trance tracks, they cover the realm of all "intelligent techno" bands. I stress the word intelligent in LOGIQ's music. There are plenty of changes in the music to keep the listener interested, and enough basic elements to keep the songs together. The tracks do not wander off into ten minute tangents, never to return again. They all clock in at around six minutes. This is solid trance / intelligent techno, heavy on analogue sounds, that hits high points in tracks like the poppy, "Elation", or the intense dance track, "Rotor". Definitely a must buy for fans of this style of music. It blows away most of "intelligent" techno bands out in Europe. [DERANGED]

LUXT - DISREPAIR
(CD - 21st Circuitry)

Sacramento-based LUXT is one of the recent new signings to 21ST CIRCUITRY, and *Disrepair* is their debut CD on this label (and a follow-up to their popular self-released "Jezebel Thirteen Three"). LUXT is a 4-piece band, but mainly consists of the interplay between its lead male/female duo, Erië Loch and Anna Christine. Together, these two share vocals, programming duties, synths, sampling, and she on bass, and he on guitar. Citing their influences in the press notes to be WHITE ZOMBIE, LORDS OF ACID, and KMFDM, I could see that I was heading into aggressive territory right from the start. It is definitely an amalgam of the above-mentioned bands, though with somewhat of a darker edge, and is not quite the "party music" I expected it to be. Even though LUXT is one of those "female singer" bands, Anna's voice is very harsh and raw, with a bit of a masculine edge—interesting, Erië's voice has a more melodic, softer tone than hers on some of the songs! The music has lots of guitars, but there is enough intricate layerings of keyboards and programming to make things more interesting than the "average" synthcore band. Perhaps "Devil's Advocate" is the best song here, and Seibold of HATE DEPT. saw fit to remix this song here, as well, adding more macho beats and a heavier guitar punch—I prefer the more melodic original. There is also a cover of a song from the 80's, "Winter Kills" (originally done by Yaz), which showcases Erië's keyboard mastery quite well (according to the press notes, he used to play in a synthpop band called IMMEDIA before forming LUXT). This will certainly appeal to fans of the current 21ST CIRCUITRY roster. [EMPRESS]

MAAT - YA TIK AA
(CD - Drag & Drop - Industrial)

This is a very strange album of horrifying minimal experimentation, with no printed band name, track titles, or anything. There is nothing to influence an impression of this album but the music. The sounds here are droning, repetitive, and electronic, with no percussion. Nerve-racking and simple. The sparse vocals are decidedly female, but it is a very strange tongue she is speaking in. Really alien soundscapes, I think! [DREW]

THE MACHINE - SOUND WARS
(CD - Energy Records)

Sound Wars is basically a conceptual album which is based upon the *Star Wars* trilogy. The music is all original (with the exception of "Imperial March", which was written by J. Williams.) This album was created to be used in conjunction with an art exhibit at a European museum. The majority of the music is techno based with much of the emphasis being shared between quirky sequences and stampeding dance beats. Throughout the album there are various samples from the trilogy, some of them being more prominent than others. "Alderaan" is somewhat ambient in nature, in that the slow beat is buried beneath the spacey sequences. The tempo picks back up on "Bespin Part 1 & 2", strict techno sounding pieces with various manipulated 303 sounds mixed together with Darth Vader samples. "Dagobah" is comprised of an altered organ sound and some fluctuating sequences that weave in and out of the piece. "Imperial March" is a fantastic reinterpretation of the original in which THE MACHINE use many of the same sounds, but with an updated, 90's flavor. With the addition of laser sounding percussion elements, this track quickly becomes an all out dance piece. Even though it's only 7 tracks in length, *SOUND WARS* is a very original album that can be used to fill the void between aggro-industrial tracks at any nightclub. [DACHAR]

MACHINE THAT FLASHES - LUCIFERIN
(CD - Decibel)

With MACHINE THAT FLASHES, DECIBEL offers their first non-electronic release. It seems to be a lower budget production than most of DECIBEL's releases as well, including an unbound, photocopied lyric sheet. Normally, such a thing would seem very unprofessional, but this scratchy, hand cut insert is well suited to the music. MACHINE THAT FLASHES are a psychotic, bass driven, distorted rock band, along the lines of THE JESUS LIZARD, TAR, DISTORTED PONY, or even the famous BIG BLACK. The album's co-produced by ALIEN FACTOR frontman and DECIBEL label head Tom Muschitz, but it sounds a lot more like Steve Albini's work. There's a lot of lyrical substance here as well. It's not my favourite style, but MTF are good for what they are. It's worth the low nine dollar price tag for the artwork alone. [SAGE]

MALLSOLEUM
(VHS - Existenzminimum / SDS Productions)

This is a short black and white film that features Dave Credeau of the band SOCIETY BURNING and music by the band REDONJON. The music throughout the film is full of dense atmosphere that haunts you as you follow Dave through the abandoned mall. As the film goes on the music becomes more and more rhythmic, which is diametrically opposed to the environment that Dave explores. The whole atmosphere is haunting and dark. It seems to explore the fall of man and society through his creation of buildings and technology. This is contrasted in the end with a scene from nature. The use of dismal space and unsteady camera movement aid in the environments portrayal. Altogether, this is an innovative look at a subject that is very cliché. My only complaint is that there are no credits, save for a piece of paper that came along with the tape. As this is limited in copies, many of you may not view this, and that's disappointing. This is worth checking out for its take on the fall of mankind through commercialization and the haunting soundtrack that accentuates the mood perfectly. [DERANGED]

MENTALLO & THE FIXER - CENTURIES
(MCD - Metropolis)

To appease us while waiting for the long delayed *Burnt Beyond Recognition* album (out now -ed.), MENTALLO offered this MCD as a taster which shows a decidedly more minimal, and possibly even a more relaxed, side of the famous Texans. "Other World Technology" is presented in four versions, none radically different than the other, except that on the -Crytic Cut- and -Mescal Mix- versions, the vocals are almost non-existent, except for a faint murmur of samples mixed way in the back. The lengths, arrangements and drum patterns vary between them, as well as some of the samples and vocal effects. It's a slow-paced and somewhat ambient song, dominated by a repetitive bass sequence and drum pattern, and augmented by a light string arrangement, tons of samples, an occasional lead, and laid-back echoing vocals. There's virtually no distortion of the vocals, but they're laden in reverb and echo. My pick is the -Re-Mix- version, which is the most complex and angry of the four. There are also two other tracks here, "Lightyear [Equation]" and "Stellar Cascade [Spore Print]". "Lightyear" shows glimpses of MENTALLO's peak sound, with some of their trademark bubbling synths, and a slightly angrier feel than "Other World Technology", although it is still very minimal, compared to their older work. "Stellar Cascade" is easily the best track here, with lots of stray melodies and effects, multiple drum tracks - almost tribal in nature, highly emotive main vocals, and excellent backing vocals (by MAINESTHAI's Michael Greene). Really the only aspect of their older work that is prevalent here is the repetition. It's not at all a bad release, but I admit that I am hoping for something a bit different on *Burnt Beyond Recognition*. [SAGE]

THE MERRY THOUGHTS - PSYCHOCULT
(CD - Oblivion/SPV)

When I first put this brand new full-length by German goth faves, THE MERRY THOUGHTS (and first release for them) for their new label, Oblivion, the goth division of SPV) into my CD player, I was expecting to hear an attention-grabber akin to "Pale Empress" or "Boy Sinister." I was disappointed at first. HOWEVER, this CD has definitely grown on me with repeated play, and there are a few songs that could be potential goth club hits, such as the title track, as would "We Love To." But, my favorite songs, by far, are the ones which incorporate more electronic programming alongside the usual gothic guitar rock this band is so well-known for. Those songs are "Heat," which reminds me of *Floodland*-era SISTERS OF MERCY (particularly, "Flood I"), and "Low Violet", another dramatic electro-goth piece. There are 10 tracks total, including a DEPECHE MODE cover ("The Sun & The Rainfall") which is better than the original, plus a remix of a song included here called "Goddess" (and this Goddess ain't no Empress!). There are a few surprisingly slower more mellow electronic-oriented songs, suggesting a more mature approach for TMT, but, overall, the dramatic gusto still pervades. No doubt about it, THE MERRY THOUGHTS are the BEST SISTERS clone out there. MERRY THOUGHTS is to SISTERS as MASTERTUNE is to FRONT 242. This CD is also billed as a "blueprint/interim versions," so, it looks as though there might be a future remix CD in the works??? [EMPRESS]

MESH - IN THIS PLACE FOREVER
(CD - Memento Materia)

From the label who had the sense to sign COVENANT, comes another amazing release. The sound of MESH combines, synthpop and electro, with a touch of cross-

over. The song "Last Breath of You" is absolute perfection. A slight touch of DEPECHE MODE in the sound, but entirely fresh. This song alone has caused me to fall in love with this band, but proves to be only one of many such tracks. "You Didn't Want Me" gives us another taste of the genius of Mesh. A persistent beat, with deep synth bass, on a somber backdrop. The vocals are sung quietly giving such a nice emotion to the song's theme; spite, regret, and reflections of a ruined love, and a bad relationship. "I Don't Think They Know" is yet another jewel, you may recognize it from it's many appearances on compilations. Sometimes they create a rock-style atmosphere with the guitars and vocal style, that turn me off to some of the songs, but the brilliance of this band overwhelms any ill thoughts. I cannot urge you enough to go and get a copy of anything MESH has recorded, as here is a quality of writing equal to that of label-mates COVENANT. Brilliance!! [ORA]

MONDBLUT - ANGSTERFÜLLTES MORGEN
(CD - Ant-Zen)

This is a very off beat release for ANT-ZEN. No harsh rhythms, no noisy soundscapes, really no "industrial" elements at all. No, MONDBLUT are of a different breed of experimental innovators altogether. Lush, orchestral strings, vibrant piano concertos, dark electronics, sparse vocals, even some militaristic percussion. There are even some samples, and an occasional electronic beat, like in the almost drum 'n' bass "Rapture" or "Resurrection In Fire". Above all, there is a very apocalyptic and medieval atmosphere about this disc, slightly comparable to, surprisingly enough, WILL, or even some of the more obscure German darkwave acts, like SOPOR AETERNUS. Enter this journey with an open mind, and you will be deeply moved its majestic beauty. [SAGE]

MORGUE - SWEET APOLOGY OF DEATH
(CD - Cri Du Chat Disques)

Almost four years after *The Mind Is A Labyrinth*, MORGUE's second album is finally here. Gil thinks of this as their debut, and given their progression since then, it can really be considered as such. While *The Mind*... was a good collection of solid EBM tracks, this new disc covers far more ground. The music is richly textured with dark ambience and lush density, while many tracks keep the dancefloor in check. With nightmarish complexity, they blend a vast array of elements into an entirely coherent paradox of electronic cacophony. Even the tracks that display their newfound fondness for guitar, like "On The Cross", "Nature's Freak" and "Daydreaming", don't compromise the power of the electronics. It's safe to say that there's a considerable degree of PUPPY-ims here, but rather than attempting to copy their idols, MORGUE simply display a similar taste for harsh, macabre, and uncompromising experimentation tortuously woven into the rigid structure of the beat. *Sweet Apology Of Death* is a pillar of tribal rhythms, power noise constructions, pulsating beats, tortured vocals and disjointed empiricism. Brilliant! [SAGE]

MORPHINE ANGEL - LOVENEST MURDERFEST
(CD - Delinquent Records)

This reminds me of the more recent (1990+) Goth sound of many Los Angeles bands, but MORPHINE ANGEL are better than most of them. In fact the sound of this band borders on European Goth. The moods of music are mostly classic Goth, following traditions set by THE SISTERS OF MERCY or FIELDS OF THE NEPHILIM. Influences of the more punk styled 45 GRAVE are evident, especially in their cover version of "Partytime" (45 GRAVE's biggest hit featured in the movie *The Return of The Living Dead*, was it part 1 or part 2? I don't know...). Their version is actually very good, and sounds exactly as it would if THE SISTERS OF MERCY had written it (except for the part where they go all Jimi Hendrix with the guitar). "Day One" is the first song that caught my attention, with it's deep, slow emotions, curling in and around with a sinister depression. Too much religious fervor on either end of the spectrum, leads to a great deal of cheesiness in song writing, and this is their major weakness. This band is fervently Satanic. If they can focus more on writing good songs, and less on being religious and evil, they'll be something nice to hear. MORPHINE ANGEL are a band on the edge of a potentially successful Goth sound. [ORA]

MY PSYCHOTIC MOTOR - THE YOU E.P.
(MCD - Suburban Dance Music)

I had first heard this band through their single *The Desire E.P.*, released back in 1995. When I received this EP, I thought it would be nice to hear the bands progression over two years. Unfortunately though, this is another single from MY PSYCHOTIC MOTOR that was also released in 1995. This band uses techno influenced beats and sounds, with guitars, and a lot of voice samples. The vocals are sung minimally, or more to the point, they are delivered just above being whispered. With a lyrical focus on sex and fetish themes, the sound of MY PSYCHOTIC MOTOR possibly lies somewhere between DIE WARZAU and SLEEP CHAMBER. I prefer the work on this single, compared to their first, as they offer more twists of innovation, and an improved mix of the song "Follow Your Master". I still haven't been excited by this band, but I have more respect for them after hearing this single. I'd like to hear an entire album though before passing a final judgment. It wouldn't be bad idea to give them a listen, you may end up being more convinced than I was. [ORA]

NEGATIVE FORMAT - PATHOLOGIC SYNDROME
(CD - Hypnotic Trancez)

When I discovered this bright young band on Ras Dva's *Dora Blue* compilation, I was very excited to hear more. After two demos, Alex got sick of waiting for the (obvious-

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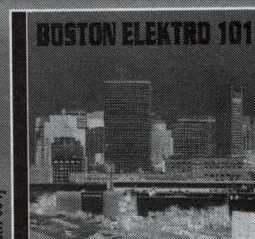
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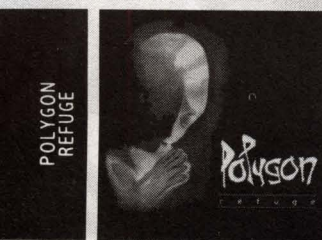
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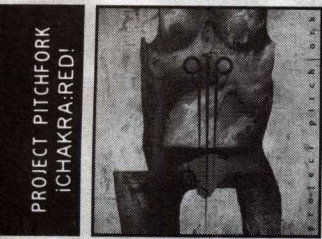


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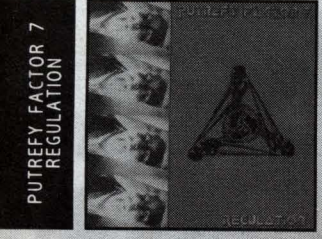
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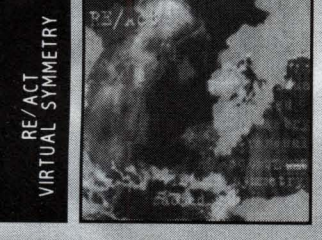
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ly sleeping) labels to realize his talent, and decided to release this disc on his own HYPNOTIC TRANCEZ label. Though some of the music is slightly derivative of some bigger bands, 4M@T mainly do their own thing, covering ground from many diverse areas of electronic music. Solid, danceable electro lays the groundwork for these experiments. Wave, gothic, techno, and EBM play off each other with stunning variety, and guitars are used sparingly throughout the album. They occasionally overwhelm, but not often. What this is most in need of is some professional production, to really fill out the sound. The mix is too thin, and with the diversity of the instrumentation, it needs more space to spread out and more depth to move. I'd also have to say that too many songs just fade out, rather than properly "end." But despite these shortcomings, *Pathological Syndrome* is a very strong and dynamic debut, especially considering the lack of label support. Alex is a very multifaceted musician, apparently not afraid of anything, including paths less beaten. With the financial backing of a label, or just some cash from the sales of this disc (buy it!), *NEGATIVE FORMAT* could have a long and prosperous future. Watch out! [SAGE]

NEITHER/NEITHER WORLD - ALIVE WITH THE TASTE OF HELL
(CD - N/W / World Serpent)

My first real introduction to NEITHER/NEITHER WORLD came when I booked them live as a touring partner for DIVE. The impression most people got from the live show was that they were very influenced by the work of 45 GRAVE. The vocalist did sound somewhat similar to Dinah Cancer, which fed most of the 45 GRAVE impression. On this album however, they have discovered a completely new sound. Bearing more similarities to bands like LOVE SPIRALS DOWNWARDS, or THE MOON SEVEN TIMES, with a lot of soft acoustic guitar, and serenely sung vocals. From time to time the influence of Dinah Cancer still shows through, but the music around it is quite different. This is the third album from NEITHER/NEITHER WORLD, and the experience really shows through. A perfect collection of songs for melancholy moods, when you need the soothing, lullaby strum of a guitar, and the inviting softness of a female voice, sung not too flowery to really sink into it. An excellent work of dark folk music, and an album I definitely recommend. [ORA]

NEUROACTIVE - PHONIC TRACE
(CD Cyberware Productions)

The long awaited sophomore release by NEUROACTIVE has finally been released. *Phonic Trace* finds this Finnish trio approaching electro in a much less aggressive nature. Vesa's vocals are delivered in a semi monotone voice, which plays well against the backdrop of ambient cyber electro music. Even though *Phonic Trace* is a slight departure from the sound of *Morphology*, I still find the music equally as addicting. "Space Divider", the second track on the disc, melds abstract synth-pop style lyrics with catchy sequences and a distinct, yet not overwhelming, beat. Vesa takes a more guttural approach to his vocals on "Surface", a track with a solid dance beat, well placed breaks, and quirky synth patterns. "Unexpected Protozoa" is a more up-tempo track with beats topping out at 140 BPM and more melodic vocals. The electronics are entrancing, as they waver between random laser samples and lighter synth patterns. "Neuron", from last year's single of the same name, comes off sounding much more subdued than the versions of the single. "Slave to Gravity" begins with some manipulated vocal samples and an array of aquatic sounding keyboard sounds. This is one of the most laid back tracks on *Phonic Trace*. Not only that, but it is highly addictive. The final track, "K-9", is the most upbeat piece on this CD. It is also one of the tracks that is equal in style to some of the more modern synth-pop bands. With the change in music between *Morphology* and *Phonic Trace* also comes a more matured sound and better song construction. Hopefully we won't have to wait too long for their next release. [DACHAR]

NEUROPLAGUE - ALTER
(CD - Primordial Music)

There are 13 tracks here from this veteran NY act. This is the first CD release for NEUROPLAGUE, and I guess I would call it pretty standard american electro. Decent synth programming, typical drum patterns and a significant dose of guitar. The production falls a bit short, and there is no excuse for that, but the tunes are good enough to pick up some of that slack. The problem is that there is really nothing that sets this disc apart from the flood of other guitar driven electro bands out there, or even in New York, for that matter. NEUROPLAGUE aren't bad, if taken for what they are. It's what they actually are that I have a problem with. [DERANGED]

NEW MIND - Forge
(CD - Off Beat)

Jonathan Sharp is finally getting the attention he deserves, and this third full length from NEW MIND is hard evidence of why the recognition is long overdue. *Zero To The Bone* was an evolution of the old NEW MIND sound, Forge is a complete restructuring of it. He seems to be diverting a lot of the old sound toward the BIO-TEK project, and letting NEW MIND run free. Much of *Forge* explores the sound introduced on the GUNHEAD Remix of "Left To Fade" on *Zero...*: throbbing, guitar driven electro with nods to techno and ambient, similar to a darker CUBANATE. But unlike CUBANATE, he doesn't lock into that style. The compositions are very musical, with guitars, melodies, tautonic rhythms and undertones, and bubbling effects playing off each other throughout. Most of the tracks are very danceable, though the tempos vary greatly from track to track, and there's a lot of funky beat play underscored by the main sequences. Jonathan's vocals are also evolving and diversifying, and while they retain his

distinct style, he experiments with some very different melodies, and occasionally uses a pronounced vocoder effect. I must admit that my favourite tracks are "Stone Hate Steel" and "D 100" which mix the guitars completely, and "Providence" and "Fusion", which recall the early days of NEW MIND. Honorable mention goes to the surreal vocal meanderings of Jane Helena on "Falling In Love Again", and the fantastic backed vocals of HEXEDENE's Katie Helby on "Furnace" and "Purify". Overall, *Forge* is a very diverse and accomplished piece of work, well worth the wait. [SAGE]

NOISE UNIT - DRILL
(CD - Metropolis)

This is a slightly delayed license, identical to the OFF BEAT European release. We reviewed it last time, so there's not a whole lot more to say. It's a fine disc, both clever and sublime, with superb production and interesting composition. Original member Marc Verhaegen (KLINIK) makes something of an appearance for the first time since Response Frequency, and HALUJOBB contribute scattered elements, but it's not quite the "supergroup", or even the re-union it was hyped to be. Drill is nice in a very laid back way, but I was hoping for a bit more. [SAGE]

NOISEX - OVER AND OUT
(Box CD + V7 - Ant-Zen)

The Big Bad Bavarian Bastard is back with 18 more tracks of defecacousticstecnoecarrierterror! This CD marks a profound evolution of the NOISEX sound, and anyone expecting *Out Of Order Part 2* will be thoroughly astonished by the diversity of *Over And Out*. Raoul has begun to explore the vast realms of ambient, techno, and even goth, within the framework of his pure industrial minimalism. So of course there's a solid foundation of power noise throughout many of the tracks: a substructure of electronic groove. And which is built, colossal monuments of electronic groove. And groove is certainly an appropriate term. From 160+ BPM hardcore gabber to laid back, spacey trance, the profound techno influence throughout OAO lends a degree of accessibility, and dare I say, commercial appeal, that NOISEX has never approached before. Tracks like "4-025905-907021" and "Underworld Dreamland" employ upbeat techno rhythms perfectly suited for any progressive dancefloor, while other tracks, such as "Real" and "Human Target" kick with a mellow, trancey groove. There are also many tracks of classic NOISEX-structured power movements, like "United (Power Noise Movement)" and "Rotation (2000 RPM)". And other tracks lie somewhere in between, like the bizarrely infectious "Bodies", "SAGE" (77!!), and "Pulsator", which is very similar in force and structure to several classic WUMPSCUT: smashers! Unlike on *Out Of Order*, Raoul handles all of the vocals, and displays an impressive range at that. He's even thrown on yet another CENTRAL ZERSTÖRER ZWÖLFINGERDARM track, plus two remixes (one of OOO's "Ka Vau Drummer", done by P.A.L. and aptly titled "CP Drummer", and one of "Phalenois", done by GALAN PIXS, which is a relentless, PRODIGY-like techno amalgamation). *Over And Out* is a masterpiece of intelligent electronics, cancerous filth, and sheer brilliance. The boxset is limited to 500 copies, and comes in a special bubble pack, with a poster (of Rill playing with guns!), some stickers, a postcard, and a bonus 7" with four power noise tracks! Very harsh. [SAGE]

NOMENCLATURA - MUDDLE
(CD - Maschinenwelt)

Finally we have NOMENCLATURA's debut full-length follow up to the previous *Slyxx MCD*. While their name might suggest an extraordinary F242 fixation and some obsessed EBM fanatics badly in need of therapy, their music has only small hints of 242 worship. Sure they give a nod to the Belgian masters here and there, but this German formation does have minds of their own, and here they present a finely crafted and well produced electro gem, with some subtle techno influence, and some very hypnotic tunes. The cover art and inlay are very elaborate pieces of work, utilizing just about every font and graphic filter imaginable. Visually, I'm more intrigued by smart, simple design than total computer generated overload, but there are some nice textures here, so it's tolerable. I just wish it were easier to follow. Whether or not their graphic scheme is interesting means little compared to the music, so what does it matter anyway? Musically, NOMENCLATURA create just as elaborate of a fabric, with just as many textures. They're not breaking any new ground, but they're creating dense, plodding electroscapes, with ultra-clean production, strong rhythms, dark atmospheres, and powerful voices. The trick when listening to this is to not let yourself sit waiting for a dance track, as the music might lead you to do. It never comes, until maybe almost at the end with "Soulwhisper" or even "New Age". You're much better off just sitting back and enjoying the atmosphere of the disc, or better yet, taking the CD-ROM tour (PC only) of the disc, where their intensive graphics work much more to their advantage! You'll see. [DREW]

NOXIOUS EMOTION - COUNT ZERO
(CD - ADSR Musikwerks)

Harsh... Electrifying... Rigid... These are just three words that describe the sound of NOXIOUS EMOTION's latest offering, *Count Zero*. With a bit of input from Sean Satterberg (CHRIST ANALOGUE) and Jason Bazinet (BMP), NOXIOUS EMOTION deliver a strong second release on the ADSR label out of Seattle. The music of *Count Zero* falls into the strict electro category, with pulsating rhythms, pounding drums, and staccato vocals. "LoveShocked" features some hollow analogue sounding sequences, abrasive vocals, and a turbulent rhythm. "Boundary" begins as an electro gothic piece, but once the beat and vocals kick in, the piece is transformed into a hard electronic dance track with slightly demonic vocals and a crushing beat. Musically, "Steril" is a very impressive piece, but the vocals seem a bit to monotone and detract from the overall sound. Quite to opposite is true of "M.A.R.K.-13". On this track, the vocals are very strong

and add quite a bite to song. The music behind this piece is comprised of a throbbing rhythm, snare and bass drum beats, and cyber sounding sequences. The cyber style sound continues on "Eye-Claw", a track that features guttural vocals, energetic, electro sequences, and a hard dance beat. Two instrumentals, "The Future" and "The Past", frame the album nicely, with the latter being a series of barely audible drums that fade into nothingness. *Count Zero* is a fine example of the current style of electro music that is available. [DAH-CAR]

NUMB - KORO
(CD - Gift)

This live CD was supposed to be released on Kk and METROPOLIS, but instead it has surfaced on the Japanese label Gift, the label that released DIVE's *Scraping Tokyo '95* live CD. As with the DIVE CD, it documents their appearances in Tokyo in 1995. As everyone knows by now, TAM's David Collings is the current NUMB vocalist, and he certainly puts his own manic twist on the songs, although this contains absolutely no new tracks. In fact, three of the tracks (*Wasted Sky's* "Ratblast", *...Installation Plan's* "Painless", and *Christmeister's* "Frantic") have already appeared in live form on *Fixate*, which makes me wonder what the point of including them on a live CD is. But they're done well, and the recording quality is acceptable, so... why not? Actually, that's my general opinion of the whole disc. It's a good recording, and it features David's vocals, so it doesn't hurt. Tracks covered range from the s/t album's "God Is Dead", to *Christmeister's* "Frantic" and "Dead Inside", to *...Installation Plan's* "Right...", "Hole", "Painless", "Slithammer", and "Curse", to *Wasted Sky's* "Ratblast", "Driven", "Effigy", "Wasted Sky", and "Blood", so they've covered all their bases. But it would have been nice to see them to some kind of live experimentation or something, rather than just a guitar solo here and there, or even some of the more experimental songs, just to give the live recording some more atmosphere. The collectors will pick this up, but everyone else might as well wait for the new album (speaking of which... it's going on three years now...). [SAGE]

ON/OFF - ROUGE
(CD - Rapa Nui)

Rouge is an unnerving disc filled with chilling songs and atmospheres. This project is a collaboration between French and Austrian musicians On, Off and Stench. Most of the tracks on this disc are tunnels of feedback, noise, pounding drums, mutilated strings and deep dark vocals. There is quite a bit of guitar on this album, but it is not typical driving power chords. Instead the guitar is used as another electronic instrument, sampled and played around the songs. *Rouge* reaches its high point in dance tracks such as "Skizoid", "Babe" and "Trauma". In these tracks ON/OFF combine their best elements to create morbid dance pieces that raise the hair on the back of your neck. This disc is not for the light hearted. This is dark driving musical horror in the vein of JN SLAUGHTER NATION. The music is original in format and sound and incorporates many interesting elements such as saxophone and cello. ON/OFF's *Rouge* is an excellent experiment in violence and fear. [DERANGED]

ORANGE SECTOR - LOVE IT!
(CD - Synthetic Symphony)

This German project is back after a several year absence, with a new label, and luckily, a completely new sound. Somewhere along the line, Martin lost his partner, and at the same time, he grew up. All the childish angst is gone; the generic EBM beats no where to be found. You wouldn't even know that it's the same band. All the weak components of the past works have been replaced by very full, very emotional, and slightly commercial elements. Love It! is very much a synthpop album, along the lines of ONE, but with a very personal feel. The melodies are absolutely wonderful - extremely memorable, without overdoing the sweetness. Lush strings, soft piano, quirky techno sounds, subtle dance rhythms... doesn't sound like any ORANGE SECTOR we know, does it? Perhaps the most important change is that Martin finally realized that he can't pull off the gruff vocal thing that he tried so hard before to do. So instead, he takes a much smoother, mid-range, melodic approach, and handles it beautifully. About half the tracks are slow, sentimental, techno pop love songs. The rest are fast enough to dance to, without ever getting at all aggressive. One of the standout tracks here, "Perfect World", is of the latter approach, and actually features lyrics by ex-member Lars Felker. The new sound is unwavering, though. The album was again recorded at Severn Ni-Art's famous TGIF, but there's no mention of the guru himself! I wouldn't be surprised either way. [SAGE]

ORDER OF THE DYING KNIGHTS - MIRANDA
(CD - Pelinor Records)

I had never heard of Atlanta-based goth artist, ORDER OF THE DYING KNIGHTS before receiving this CD. To my excitement, I noticed in their press release that they regularly perform live with another Atlanta artist, THE CHANGELINGS, a WORLD SERPENT artist I like very much. And seeing the phrases used to describe ODK's music with words like "orchestrated strings," "ethnic percussion," and "eastern instruments," excited me even more. Then why am I so bored listening to this CD? Maybe it is the tendency of all the songs to sound alike; maybe it is the over-dramatic tenor vocals of Joseph Sikes, who seems to be trying hard to emulate HUMAN DRAMA's Johnny Indovina; or maybe it is annoying passages of corny lyrics (examples: "no one plans for suicide as much as I plan," or "oh please, kind sir, could you impregnate me with death?"). Or maybe it is a combination of all of the above. Most of the songs wallow in CURE-esque electro-pop clichés, but there are certainly glimpses of promise for ODK, particularly in the songs "Miranda (Eclipse I)" and

"Virgo," which incorporate violin infused with haunting bells, subtle tambourine, and Native American flute. Both of these songs deliver on the promise of exotic flavored original sounding music. Also, given my above mentioned criticisms of the vocals and lyrics, it's no surprise that I think the very best song on the disc is "Labyrinth Of Prayers," an instrumental! This haunting piece reminds me a little of EDEN and would make pretty soundtrack music. In the press release, it is mentioned that ODK have done soundtrack work for experimental and independent films—perhaps this is the area in which their major talents lie. [EMPRESS]

**ORDO EQUILIBRIO - THE TRIUMPH OF LIGHT... AND
THY THIRTEEN SHADOWS OF LOVE**
(CD - Cold Meat Industry)

ORDO EQUILIBRIO needs to learn a lesson: simply sounding medieval doesn't automatically create a good record. Songs still need compositional and performing strength, and it truly helps to have strong production. So much of this genre's success rests in the musical ambience and atmosphere created in the producer's booth, and not just at the composer's table, that to present a work with tinny production is artistically suicidal. The sound of ORDO EQUILIBRIO is rather simple: mildly echoed recitations accompanied by bleak cellos, rumbling kettledrums, and occasionally strummed acoustic guitars. Now picture all eleven tracks sounding like this, with minimal variation, and even less emotion. Now picture this being done with all treble and virtually no bottom. This type of music must capture our perceived soul of the time: stark beauty contrasted with human desperation. Recitations, if done properly, can easily be more stirring than words expressed in song. One listen to THE ANIMALS' "The Black Plague" (from their "Winds of Change" album, circa 1968), or any of Ken Nordine's humorous verbal excursions, clearly shows that. Yet ORDO's vocals are thin and reedy, jerking along, motivated by some need to keep in cadence with the music instead of trying to effectively communicate any feeling that may lie within the words. In recitation (as opposed to rap), the emphasis should be on content and feeling. The only rhythm should be those naturally present in the words, not imposed upon it by some outside vector such as song tempo. ORDO was hoping to prove themselves as medieval minstrels. Unfortunately, these minstrels need more time for find their soul, and to refine their sound. Better luck next time. [MICHAEL C. MAHAN]

OXOMAXOMA: SIN BOCA CON LOS QUJOS NEGROS
(CD - Opicón Sónica)

Alone, the strange name of this disc should be warning enough. This production is truly pathetic. Is this singer completely full of Tequila? This is psychedelic, insane, drinking bout music from Mexico, which really causes irreparable brain damage. The only listenable song is track three - the female voice reminds a bit to BJORK - but that's all. The rest is pure bullshit - ridiculous instrumentation, terrible production, and this crazy singer. Unbelievable. He babbles something about "Strangers in the night" or he groans totally weird. I think the whole band had a sunstroke. 52 minutes of wasted time. I wouldn't pay for this. The best part is the cover artwork. [SED]

PAGE 12 - INSIDE LIFE
(MCD - Celtic Circle Productions)

PAGE 12 is a band that has improved with each new album, and here they continue the trend, but give us more of an extended maxi than a whole new album. Of the ten tracks, only three are new, the others are remixes and live versions. *Inside Life* starts and ends with remixes of "Apathy" - rem2.0 - and "Manipulated", but the original version can't be beat. "Neurotic" is a new song, easily rivaling "Apathy's" perfection; beautiful, dark, melodic electronics. The IABoFoReEnC- mix of "Sea on Fire - IABo Flame" gives a nice club sound to this song; dance floor BPM's, with IABO style synth leads and vocal effects. "Closed Eyes" is another new track; slow in tempo, passionate, and dark. The live versions follow with excellent recorded quality. The live track list includes: "Cradle of Waste", "No Bitter Truth", "Rapture", and "Decline". The third new song, "Tale of Suspicion", delivers a nice synth intro that builds and breaks with absolute perfection; low, bubbling synth bass lines, dark percussion, nice vocals, and excellent breaks. On the new songs, PAGE 12 have managed to preserve and innovate all the best qualities from *Revenge And More*. A wonderful precursor to a new album, and something worth owning for all dark electro fans. [ORA]

PENITENT - THE BEAUTY OF PAIN
(CD - Draenor Productions)

PENITENT? Never heard before. The cover looks like a death metal record, but what is this? I don't hear horrible bawling voices or any guitar on any of these six songs about the beauty of pain. It reminds me more of a somber COLD MEAT INDUSTRY release. The songs are mainly based on piano melodies, except for the first and the last ones, with little classical instrumentation, and the strange spoken words by a man who lives probably in a cold, dark cave. This man, with a slight Nordic accent, tells us a lot about Celtic mythology and eternal darkness. It reminds me of MORTIIS. Due to the harmonic, less insistent piano melodies, this CD creates a relaxing atmosphere. On the other hand, after listening several times to this release you easily get bored. In order to be entertaining for a longer period, PENITENT should use more varied instrumentation for their next production. Recommended for fans of COLD MEAT releases, applicants of Nordic mythology or goths with heart-tribles. [SED]

PINCHPOINT - RUTH IN ALIEN CORN
(CD - Gonzo)

From the remnants of CONTAGION rises PINCHPOINT. Two of the former members of CONTAGION (vocalist Dave Smith and percussionist Jack Boughner) formed PINCHPOINT a few years back. Since then they had many a few compilation appearances, but *Ruth in Alien Corn* is their first full length release. Following in the same musical steps as 18 VOLT, STABBING WESTWARD, et al, PINCHPOINT's music is guitar slinging industrial with naturally delivered vocals and furious beats. "Stronghold", which has had previous compilation appearances, is a rich song with raw beats, minimal electronics, dirty guitar work, and vocals that range from a quiet delivery to a screamed chorus. "Never" begins as if it were going straight into the realm of synth-pop, but as the song progresses, the guitars kick in. There are a few breaks where the guitar vanishes and the beats and electronics take over, adding a softer feel to the song. As in "Stronghold", the vocals go between soft and hard, depending on their placement. "Fade" finishes off the CD with gurgling electronics and whispered vocals. This is one of those tracks that fits nicely at the end of a disc: a good way to wind things down and wrap things up. I have to admit that I was a bit disappointed in the album overall, but I have to blame the fact that I was expecting a continuation of the CONTAGION sound, which PINCHPOINT is not. [DACHAR]

PLATEAU - MUSIC FOR GRASS BARS
(CD - Hypnotic)

cEvin Key is an electronic genius. His work with SKINNY PUPPY, TEAR GARDEN, DOWNLOAD, et al, proves that. We are not debating his ability. But even geniuses can be caught with their artistic pants down. PLATEAU is just such an exposure. When one gives a good listen to *Music for Grass Bars*, it sounds like Key and company wanted to pay some sort of tribute to CLUSTER's resident eccentric, Dieter Moebius, but without his erratic spontaneity, his sense of wonder, and certainly his sense of humor. This CD is nothing more than a series of minimalist sounds accompanied (and usually overpowered by) heavily front-mixed beats. "White Window" consists of three layers of beats, a rolling rumbling cyclic tempo, backed with only sporadic electronic chords and what can only be called "bleep" injections. "Dutch Flowers" has its overbearing tempo augmented by a barely discernible, intermittently bouncing keyboard guitar emulation. Out of this entire sodden display, only two songs managed to stand out, and that more by default. "The Kind" was filled with frantic techno-like beats, augmented with hollow metallic tones and wooden percussives, a front-mixed bass line and scratching electronic slides; while "Urban Challenge" delighted in erratism, a mumbling grumble of a bass slide-line, tape manipulated percussion sounds, and modified beats. Granted, Key can be permitted a mistake or two. This is number one. [MICHAEL C. MAHAN]

PRAGER HANDGRIFF - SCHLAGENDE WETTER
(CD - Ausfahrt)

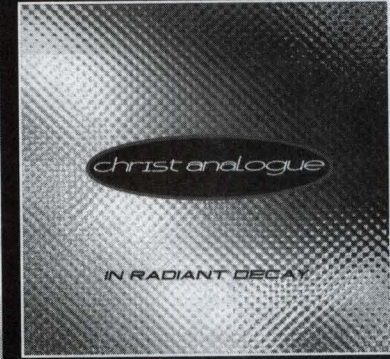
With their fourth release, *Schlagende Wetter*, PRAGER HANDGRIFF delve even deeper into electro music with dense song structures, aggressive rhythms, and rock-hard beats. Many of the same elements that made their previous releases so strong still remain, yet I hear more emphasis on the overall arrangement of each piece, as well as more electronic guitar sounds. The lyrics, as in the past, are all sung in German, which makes me feel as if I'm missing an important part of the tracks. Even though I have little idea what Stefan is singing, I still highly recommend this release for the music alone. Each piece has a solid feel to it. Along with the synth-guitar riffs, "Herxbluz" also has a driving rhythm, and also some nice breaks made up of a combination of strong beats and a catchy synth pattern. "Computerwelt" has an over all "cyber" sound to it with some added 806 type sounds, short arial vocal samples, and computerized vocal snippets. Prager Handgriff's "cyber" sound continues on "Europa", another composition with a electronic guitar rhythm and choir samples. "Egoist" is more along the line of EBM, with a clanging percussion and a rough rhythm loop. "Beim Ball Der Irren" follows the same EBM style, adding a brief piano solo along with a unique sequence that leads into the chorus. With each new release PRAGER HANDGRIFF only get better and better. I anxiously await their next move. [DACHAR]

PROJECT PITCHFORK (CHAKRA:RED)
(CD - Candyland Entertainment)

This latest full-length by German powerhouse PROJECT PITCHFORK was one of the most anticipated releases of 1997. I like it a bit better than 1995's *Alpha Omega*, but it certainly doesn't match the brilliance of the earlier material. Divided into three sections of 4 songs each: "Chakra:Blue", "Chakra:Green", and "Chakra:Red", this could be considered a bit of a "concept album". These Chakras represent different segments of the body's energy centers. The "Blue" section deals with more depressive and angry themes, while the "Green" section deals with more of the earth/nature themes explored in *Alpha Omega*, and the "Red" section deals with pure, unadulterated lust. The music is sometimes aggressive guitar riffs, sometimes tribal beats, mostly a combination of those two. Stand-out tracks include "Malicious Delight", the only song here closest in style to the earlier stuff—it is sort of a slower "En Gardel" (which, unfortunately, isn't included here). Also, "December Sadness" is the slowest, most melancholy song here, with the addition of some really infectious rhythms. And, "God Wrote" certainly has the potential to be the "club hit" of the album. There is also a cover of "I'll Find My Way Home" (credited to Jon Anderson & Vangelis), and, it has a very early 80's synth-poppy type sound. Another positive about this album is the well-done artwork and photograph layouts by Dave McKean. [EMPRESS]

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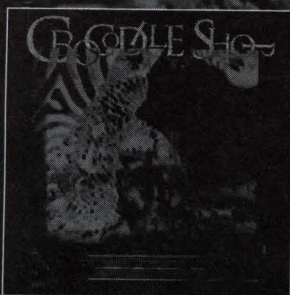
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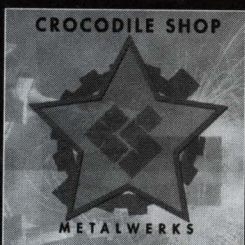
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PROJECT PITCHFORK - EN GARDE!
(MCD - Candyland Entertainment)

This MCD was released in late '96, preceding the release of the 1997 full-length, *Chakra:Red!* I have to say that "En Garde!" is definitely one of the best PITCHFORK songs since *Corps D'Amour*. Bear in mind, I am not the biggest fan of their 1995 release *Alpha Omega*. *En Garde!* contains two mixes of the title track (the original being better than the "Sin Mix") and two other songs, "Alien Crossing" and "Celeste", which both later appear on *Chakra:Red!*. The title track is a wonderful combination of lush programming, tribal beats, an infectiously catchy melody, and angry "break-up" lyrics that we can all relate to. Imagine music typical of IO, matched with the lyrics to "Corps D'Amour", and you have a good idea of "En Garde!". The "Sin Mix" adds punchy sampled guitar riffs and even more tribal beats, and ends with a nice dark synth melody. "Alien Crossing" and "Celeste" are decidedly more aggressive sounding, with more guitars than I expected from PP. Even though those two songs are included on the full-length, *En Garde!* is worth having for the title track, since it is really better than anything on the full-length. [EMPRESS]

PUTREFY FACTOR 7 - DECAY SECTION
(CD - Khazad-Dûm / CCP)

Dark. Nightmarish. Evil. Three words that come to mind while listening to the newest creation from PUTREFY FACTOR 7. The song titles alone ("Inflamed Flesh", "Agony", "Age of Chaos", "Scum") should inform you of the hellish world in which Don and Alex dwell. "Misanthropic" is an audio horror-fest with it's devilish vocals, deep, pounding beats, and quivering rhythms lines and sequences. "Scum" begins with what sounds as a descent into hell, complete with growling demon-like samples, before the rhythm, naturally distorted vocals and percussion kick in. Various other samples weave themselves in and out of the track, juxtaposing themselves against the harsh vocals. The music behind "Agony" is a bit less foreboding, but with the addition of stylized samples and evil vocals, this track still conforms to the pattern set by the remainder of the CD. "TV Culture of Killing" is a somber piece reminiscent of noise collages created by SUICIDE COMMANDO. The evil noise continues throughout "And I Wait For Flogging", complete with distorted percussion, wicked samples, and minimal vocals. The album concludes with "Age of Chaos", a diabolical ambient piece with well placed samples, random beats, and jagged sequences. *Decay Section* is an trip into noisy electro purgatory. [DACHAR]

PUTREFY FACTOR 7 - REGULATION
(CD - Khazad-Dûm / CCP)

Our favourite Berlin based duo are finally back with this long-promised MCD, released just before the new album. The title track is a great dark electro piece, much like a lot of TMC was. Don's Ogre-isms are in top form here, and the music is powerful and danceable. It's slightly marred by this quirky break in the bassline that annoyingly continues to disrupt the song, but it's forgivable. The "Mental V" version of "Regulation" is completely reworked by Joan Van Roy and Eric Wouterghem, and I really don't think it's as good as it could have been. They exploit that annoying break in the bassline, and almost build the whole mix around it! It's very ambient, almost techno at times. Towards the end, it gets much better, with an excellent analogue synth line and hypnotic sounds. Wonderful. "TV Culture Of Killing" is a DIVE-like industrial track with lots of noise bursts and strong rhythm, but the vocals are weak. Hmm... Much better is the similar-minded, but more experimental "There's No Out Of Here". This one is instrumental. There are also live version here of two of *Total Mind Collapse*'s best tracks - "Redemption" and "Mental Castigation". The recording is perfect. The songs don't even sound live, except that in between, you can hear lots of cheering and screaming girls (are PFF rock stars in Krefeld?). *Regulation* is a very good mcd, but I'm very glad that *Decay Section* proved to be much better than this indicated! [SAGE]

RE/ACT - VIRTUAL SYMMETRY
(MCD - Hypnobest)

Produced by EVILS TOY, this single is the predecessor to the full length, entitled *The Reason, The Understanding, And The Time*. All three tracks presented here feature female and male vocals which add richness and diversity to this electronically based project. "Sacred Air Renewal" is comprised of cascading sequences, rich percussion and pulsating rhythms. It's a rather subtle approach to electro with a touch of eloquence. The title track is along the lines of a standard EVILS TOY composition; catchy sequences, deep vocals, steady beat, and well executed breaks. The final track, "Communion", begins with a sample coupled with a harmonious sequence before it breaks into a near techno break-beat and continues to flow, meshing minimal guitar samples, heavy beats, and strong rhythms. This is the standout track on this excellent single. Be on the lookout for the full length. [DACHAR]

RESTRICTED AREA - SEX DREAM DRIVE
(MCD - Stroke Records)

The last release from this group was out on the well known CYBERWARE PRODUCTIONS, but differences of thought between the band and label, now have them on STROKE RECORDS (along with the D.A.F. album, I think - ed.). Besides the excellent electronic music, one of the most interesting aspects of their previous release was the female voice. It seems their has also been a parting of ways within the band, because the female presence is no longer found. *Sex Dream Drive* is very much like their sound on the previous album, *Explode*. Excellent electronics, very nice vocal melodies and chorus, innovative beats, and in the end... a very enjoyable band. "Sex

Dream Drive" is an excellent song, and is exactly the kind of quality that attracted me to the group. They have redone "Oublier" from *Explode*, but it lacks the female voice of the original, which was a nice effect. "Katarsis" follows, but it isn't quite as good as what I've come to expect from them. There are several mixes of these songs, and 8 tracks in all. The most amazing aspect of this release is the last song, "Anymore". This is an amazing mix of electro and synthpop, and is undoubtedly my favorite track on this single. Fans of artists like COVENANT, NEUROACTIVE, or INFAM should be able to appreciate this band. [ORA]

SABOTAGE Q.C.Q.C.? - SEXPLOITATION CINEMA
(LTD ED)
(CD - Spin Rec/EMI)

SABOTAGE Q.C.Q.C.?s third full length CD, *Sexploitation Cinema*, was originally released in August of 1996. This version, the limited edition, was released earlier this year and contains all of the tracks off of the original as well as 3 bonus cuts ("Schlager", "Heidenangst - PANKOW Mix", and "Goddess - Grish Mix"). Two of these tracks can also be found on their latest CD single, *Schlager*. The music of Sabotage Q.C.Q.C.? is mostly hard electro dance, "Goddess" begins this CD with an aggressive rhythm, techno-style beats, and semi-distorted female vocals. It is easy to see why this track was chosen as the first single, as it is the most accessible. "Wide Kinder" is one of the few tracks on which Marc lends his harshly delivered vocals, positioning them against rough sequences and fast beats. "Kinder - Untamed" is an instrumental remix of this track in which the rhythms and sequences are rearranged, creating an entirely new piece. Isabelle's vocals are the main component of "No Escape", with the music being comprised of a variety of break-beats, cascading sequences, and smooth synth lines. "Love Me To Death" is a highly danceable piece with rapid fire beats and low pitched sequences. My absolute favorite track would have to be "Never Listen". For this piece, SABOTAGE opted for a less harsh approach to the music, utilizing the beat to build the song structure over which is layered Isabelle's smooth vocals. "Scapagoat / Wild Tune / Goddess Neusea" is a medley that clocks in at over 13 minutes. It begins with an assortment of low bass sequences and a light beat before it morphs into a near ambient piece featuring an array of sounds (including some vocals by Isabelle, bird chirps and guitar samples). At around the 1/2 way mark, things begin to pick up. A faster, more assertive beat is introduced along with some low distorted synth patterns. To finish off, this piece again begins to slow itself down while adding in some more of Isabelle's vocals. The first of the bonus tracks, "Schlager", is structured around a simple, yet solid, beat and some funk styled sequences. PANKOW's -1st Step- mix of "Heidenangst" takes the original and beats it up with a more hostile feel as well as some male vocals layered behind Isabelle's chorus. SABOTAGE are getting quite a bit of recognition in Europe, and rightly so. Produced by Daniel B. and Patrick Codenys (of FRONT 242), *Sexploitation Cinema* is a solid sounding CD. It has an overall hard dance feel to it. It wouldn't surprise me one bit if they get distribution in the US, as they definitely deserve all the exposure they can get. [DACHAR]

SCANNER - DELIVERY
(CD - Rawkus Entertainment)

Robin Rimbaud (aka SCANNER) made his debut with 1994's *Mass Observation*, a convoluted assemblage of samples extracted unknowingly from the conversations of cordless telephone users. Based upon this earlier effort, it is natural to assume that *Delivery* would also be a scattered mass of sampled voices. Wrong. For a person whose initial claim to fame was in stealing and broadcasting people's private conversations, this new release is a radical departure, and one for the better. The vast majority of this new recording offers no voices, but is instead a blend of pulsing sequencer-less rhythms and hopped beats. "Fingerbust" could easily be a work from early CLUSTER: a rhythmic maze created by pulsing rhythms, a funky beat, a brass chord underpinning, and a series of light thematic synthetics. "Barcode" combines a simple beat, a distorted bass rumble, a gentle scale-ascending organ, effects and noises, and soft string synths that sound like wind whispering through a forest. "Throne of Hives" is composed of a steady beat joined by a low frequency bass synth pattern, and overlaid, seemingly at random times, by an electric guitar, a jazz trumpet, and a primitive theremin-like electrowarble. As the piece progresses, all of these elements are joined and eventually powered by lush string chords. In fact, scanning hardly exists on this recording, but when it does - duck. "Heild" is very disturbing: an extended and rambling conversation by a disconcertingly calm male (of questionable emotional stability - he's clearly in a lot of pain) who implores his girlfriend to be honest with him about her sexual indiscretions, backed by a slow funereal euphoric that could easily have come from the hand of En during a bout of severe depression. *Delivery* is quite a surprise - a SCANNER CD that hardly ever scans. But, the music delivers. [MICHAEL C. MAHAN]

SCAR TISSUE - TMOOT
(CD - 21st Circuitry)

After their debut release last year on 21st Circuitry, I thought I had SCAR TISSUE pinned as yet another american electro / coldwave band. Was I ever wrong. Scar Tissue have taken their music on a complete 180° spin, opting now to construct mostly experimental pieces with little or no lyrics. The music on *TMOOT* is very dense, piling layer upon layer manipulated sound structures while still maintaining a danceable beat and distinguished rhythms. Songs such as "Cascade" and "Crashline" play off as if they were entirely built up around the percussion, wrapping odd sequences, samples, rough rhythms, and manipulated sounds around and around until the track is completely engulfed in an atmosphere of complex, danceable noise. I can't possibly make any compar-

isons to another group, as I had heard nothing of this nature prior to *TMOOT*. Many of the tracks have an improvisational feel to them, as if they were constructed on the spot with no prior thought process going into the track. If this is so, then the members of SCAR TISSUE have an amazing talent of being able to manipulate their machines, churning out sounds that fit perfectly into each track, evolving the pieces to the point of perfection. Some people might consider the music on *TMOOT* to be "intelligent electro", but that definition doesn't fit. That implies that the music has a smooth feel to it, where as SCAR TISSUE's sound has a rough edge which makes the pieces all the more attractive. I can't say enough positive words about *TMOOT*. The only thing I can say is go out and buy this disc now! [DACHAR]

SEELLENKRANK - SILENT PLEASURES
(CD - Maschinenwelt)

No surprises here. We heard about this TERMINAL CHOICE side-project a long time ago, and it's finally here, delivering everything we had expected, with the first 1000 (sold out) copies as a "chain edition". The subject matter is strictly sum fetish themes, with dark and diverse electronic music as we have come to expect from Christian Pohl. To be honest, this disc plays almost exactly like a TERMINAL CHOICE album, with an ever-so-slightly more EBM focus. All that means is that there are fewer dark wave interludes between the hard electro tracks. There's also a harsh industrial influence in tracks like "Masochist", "Devotion", and "Purgatory", with extremely distorted and repetitive percussion. With the exception of the dark instrumental "Träume" series (in parts 1-4 throughout the disc), this is an album full of dark EBM smashers along the likes of the big TC hits like "Serial Killer" and "Aggression". SEELLENKRANK will delight all fans of TERMINAL CHOICE, and probably attract many newcomers as well, as long as they can take the campiness of the imagery with a grain of salt. [DREWE]

SEVEN TREES - Embracing The Unknown
(CD - Zoth Ommog)

Already known from some great Scandinavian compilations, SEVEN TREES presents their debut CD, not surprisingly, on the again prolific ZOTH OMMOG. Their sound is far away from the current Swedish trends, instead leading in the direction of some German treats, like YELWORLD, old PEDWALK, or even WUMPSCUT, mixed with some strong Belgian influences, but with very unique orchestrations of their own. Strong percussion is a predominant feature of SEVEN TREES, as are some very demented vocals, and beautiful, symphonic strings. Ahh, the string arrangements... so varied and complex... they're very beautiful and very dark, without even hinting at any gothic chintz. A bit of classical guitars and even piano are occasionally used in similar fashions: not campy darkwave nonsense, but rather like some horrific symphony of madness. The wonderful cover art by the famous SWEDISH SPEAK AND SPELL, and printed on textured paper, perfectly suited to the music. Perhaps SEVEN TREES are not working with the most original formula, but they're easily as convincing as any of the legends, and this is one of the strongest debut albums since *Brainstorming*! It also has an ENERGY RECORDS catalogue number, but there's no mention of ENERGY in the sleeve. Hopefully, this is part of a resurgence of ENERGY's harder sound as well. Time will tell. Recommended! [SAGE]

SIELWOLF - MAGNUM FORCE
(CD - Van Richter)

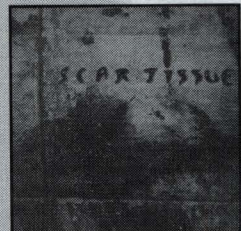
This is VAN RICHTER's combination re-release of the full length *Nachtstrom* and the *Magnum Force* single, and if you've got them both, there are two extra tracks, "Nautilus #2" and "It's Killed Again". "Nautilus #2" is a short one minute soundscape that really did not impress me. It is very monotonous. "It's Killed Again" takes about two minutes to develop into a song driven by groove filled live bass and repetitive drums. Samples and huge synth pads are also meshed into the mix, with well placed samples. But at eight minutes long, the track should have been cut a bit shorter. These two tracks are not really up to par with SIELWOLF's usually mesmerizing quality, well represented by the rest of the tracks. Force driven guitar, great samples, harsh drums and harsh vocals. With songs like "Magnum Force" and "Feind Sein Allein", it's a shame that the unreleased tracks are nothing special. The cover art is almost the same as the *Magnum Force* single, only now it says "Magnum Force". If you're not familiar with it, it is, as usual, a scene from the incredible film "Videodrome". The worst part about this disc is that VAN RICHTER managed to misspell the song "Wüste Europa"; a careless mistake that is just plain unprofessional. [DERANGED]

SISTER MACHINE GUN - METROPOLIS
(CD - Wax Trax! / VVV)

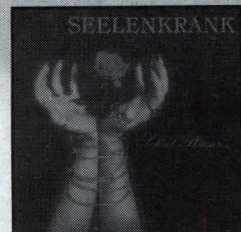
American icons SISTER MACHINE GUN are back with their best work since *The Torture Technique*. Personally, I don't care for the band much, but they're excellent at what they do. They have nothing to do with the metal crossover scene that they're all too often associated with. Chris Randall has far too much vocal presence and attitude to be pigeonholed into this stagnant genre. The music is (very basically) well-written, funky, guitar-driven techno rock, fueled more by intelligent songwriting than testosterone. SMG are kinda like the ROLLING STONES and AC/DC gone techno. The crossover fans are going to eat this up. [SAGE]

SNOG - REMOTE CONTROL
(CD - Metropolis)

Remote Control is a collection of singles spanning SNOG's work to date, starting with their 1992 anti-materialism dancefloor classic "Corporate Slave" to their



SCAR TISSUE
TMOOT



SEELLENKRANK
SILENT PLEASURES



SEVEN TREES
EMBRACING THE UNKNOWN



S.P.O.C.K.
ASSIGNMENT: EARTH



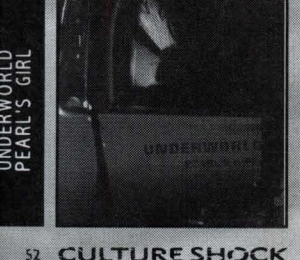
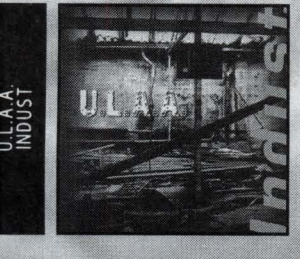
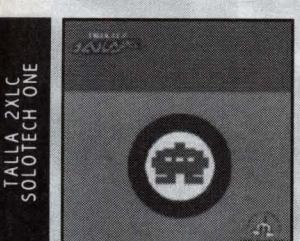
SIELWOLF
MAGNUM FORCE



STATIC ICON
SLAVE



STERIL
VENUS TRAP



most recent 1996 single, "The Future". Though the music has evolved, the lyrics continue to reflect the theme of the struggle to retain one's individuality in a society obsessed with mass consumption. SNOG is the brainchild of Australian David Thrusell, who, along with Julia Bourke, Tim McGrath, and Pieter Bourke (ex-Eden and DCD), has created some of the most diverse electronic music to come out of Australia since SEVERED HEADS. Thrusell also has a darker solo project, BLACK LUNG, and works with P. Bourke as SOMA. This CD is a must for SNOG fans and newbies, alike, as it demonstrates the evolution of the SNOG sound, from the "party-like" EBM style ("Corporate Slave," "Shop," "Born To Be Mild"), progressing through the highly techno-ized "Clichs," to the still techno-ized, but darker sounds of "Spermy Man," "Hey, Christian God," "Bank," and "The Future." These singles are all either remixes, b-sides, or live versions, previously unavailable until now. The live tracks, "The Dying Man," and a combo song "Real Live Yuppie/Born To Be Mild," are mellower and more acoustic—showing SNOG's diversity. Thrusell's influences are certainly varied, and, in a recent interview I saw, he stated that the next SNOG album would sound like a cross between Johnny Cash and APHEX TWIN! Until then, *Remote Control* should tide us over. [EMPRESS]

SPAHN RANCH: ARCHITECTURE
(CD - Cleopatra)

In keeping with the current frenzy towards the retro sounds of the eighties, SPAHN RANCH's latest offering possesses an elegant electropop sound: slow progressions, flowing chords, all backed with a sure steady beat, sounding (a times) not unlike a blend of DURAN DURAN and DEPECHE MODE. "Black Skinned Blue Eyed Boys" takes a synthetic approach to old styled soul-deep bass synth, a light pop beat, and modified guitars, a fun blend of James Brown's funk and soul all blessed by the electronic age. "In the Aftermath" borrows from the classic popmet styles of both the seventies and eighties, a least regarding its Ozzy-like vocals. The remainder borders of nineties techno: slick rhythms and a frantic bass pulsing beat that borders on drum and bass. Then there are pieces like "The Catalyst," a rock electro anthem. Athan's vocals, invariably left unaffected by electronic manipulation, is crisp and clean, carrying with it more than a trace of Midge Ure's and Simon LeBon's styling (or, if one goes back far enough, South Philadelphia's fifties glam boys Fabian and Bobby Darin, especially in light of his debonair on-stage appearance). Synths are varied, at times shrill and quivering, at others smooth and understated. The song is firmly in a rock setting, with an especially gratifying DEPECHE / DURAN / ULTRAVOX approach to the genre. "Embodyed" also underscores this approach, a notably sequencer-less (as is most of the CD) arrangement of multiple synthetic styles, light guitar and rolling beats. Retro, indeed. But SPAHN RANCH manage to take this decade-old approach to music and make it sound less like a rehash of what once was, and more like something fresh and new. And vital - well, the music of the eighties, if nothing else, was always full of life. [MICHAEL C. MAHAN]

SPINE: BRUTE DESIRE
(CD - Rapa Nui)

What this band sounds like is a guitarist who learned to play by old BLACK SABBATH songs, a drummer inspired by the SWAMP TERRORISTS and METALLICA, and a vocalist and keyboardist who should go off and start their own band. Unfortunately though, the guitarist and vocalist are one in the same, and who can get rid of a drummer called Mr. Stench. When I can hear what lies behind the drums and guitar, I am actually quite interested in this band. The vocals are deep, distorted, and sung in a style that crosses PUTREY FACTOR 7 with CALVA Y NADA. The electronics are almost impossible to hear, but what I can hear sounds very nice. Often tending toward the dark electronics of experimental lineage sound...very nice. They need to lose the guitars and drums, bring the electronics and voice out, and become a stringently electronic band. Then, and only then do they have hope...in my opinion. SPINE cross-over in all the wrong places right now, but you can hear the lurking potential. [this potential is well realized in the band's electronic project, ON/OFF, so see that review...ed.] Stay tuned... [DERANGED]

S.P.O.C.K.: ASSIGNMENT: EARTH
(CD - Subspace Communications)

Yes, S.P.O.C.K. are back on Earth on their own label, no less, and with new cosmic adventures to tell us about. *Assignment: Earth* is the latest CD from our favorite alien trio and this time around they have returned with a more mature sound that nevertheless is still just as melodic and entertaining as anything they've recorded before. The playful elements so evident in their previous two CDs, *Five Year Mission* and *Alien World*, are absent in this release but the more serious approach does nothing to diminish the trademark S.P.O.C.K. sound. The memorable melodies and space effects combined with 'Android' deep vocals make this yet another S.P.O.C.K. fan's dream come true. Highlights include single track 'Alien Attack', the EM-esque 'Astrogl's Dilemma', and their melancholic ode to posterity 'All The Children Shall Lead'. After conquering Europe the celebrated trio now has its eyes set on the US. Look forward to a US tour late this summer but in the meantime, *Assignment: Earth* should be enough to keep the legend of S.P.O.C.K. going. Another highly recommended release from this legendary band! [SURGE]

STATEMACHINE: HOLOGRAM
(MCD - October)

There is something lacking from a lot of releases in the electronic music realm. Melody and song structure fall prey to repetitive drone songs that never catch the listener's ear. STATEMACHINE are an excellent synth-pop band that do not have this problem. From the first track on

Hologram to the last, this EP explodes into the listeners mind. Pounding drum beats and bass lines juxtaposed with sweet male and female vocals fill STATEMACHINE's music with life. The songs are extremely memorable, so do not go into shock when you actually remember them when the disc finishes. An exceptional release from STATEMACHINE and OCTOBER. [DERANGED]

STATIC ICON: IT'S A LIFESTYLE
(CD - Machinery)

This club collection marked a progression past STATIC ICON's heralded debut, *Sin Machine*, and gave the DJ's something to chew on before the harder, Marc Heal-produced *Slave*. "It's A Lifestyle" was a new track at the time, and later appeared in an altered version on *Slave*. The Single Edit here is a catchy, thumping pop electro pleaser. It's destined to be one of STATIC ICON's biggest hits! It's also presented here in slightly different, but a bit heavier arrangement as the DJ Candyman version. "Come To Me (Delicious Pain)" is an unreleased track with hard techno beats, excellent effects, great melodies, and an irresistible chorus. Another potential favourite! *Sin Machine*'s "Institution" rounds this out with the 'Finally Free' mix, a more techno-ized mix than the original, very much in display of their non-stop dancefloor destination. If NITZER EBB were to do the pop thing correctly, they'd sound like STATIC ICON! [DREW]

STATIC ICON: SLAVE
(CD - Machinery)

Highly entertaining follow up by this trio from the land down under to their amazing 1996 debut *Sin Machine*. This time around, STATIC ICON return with a harder, more turbo-charged sound, perhaps courtesy of producer Marc Heal of CUBANATE. Although the music is still very addictive and perhaps more dance oriented in *Slave*, it's also harsher and less melodic, while slight traces of a Cubanate intrusion can be heard here and there. Gone are the vocal harmonies that were such a highlight in *Sin Machine* leaving Alan Wicks's still rich and mostly treated vocals, for this outing. Lyricwise this collection of songs cover more sexually oriented themes with occasional references to leather fetishism. Standout tracks like "It's A Lifestyle" and "Overcome" recapture shades of the old ICON magic, but this is an altogether different beast. Angrier, faster, and more in your face, Static Icon are back to claim their title. [SURGE]

STERIL: VENUS TRAP
(CD - Off Beat)

In the last issue, I panned the *Deep MCD* to no end, and when I first put *Venus Trap* in, it was unbearable. Well...when I'm wrong, I'm the first to admit it. So, I hereby unconditionally confess the I was closed-minded and much too quick to judge them on their complete about-face. Yes, their current work is a complete retraction from their old dark, aggressive sound. It's still very energetic and animated, but it's infinitely more commercial and melodic. The only track that even resembles either of the previous albums is "Zap!", with it's harsh vocals, pounding beat, and gruff analogue pads, and even at that, it's not for the whole song. The rest of the album is filled with manic techno beats, soaring synth leads, occasional bursts of thrash guitar and hip-hop samples, and very... ummm... unique vocals. The vocals were certainly my biggest complaint with *Deep*, and over time, I've grown to adore Mahne's new vocal style. It's diverse, melodic, catchy, and while he occasionally strays just a tad out of his range, it's extremely memorable. These are the types of songs you sing along to while dancing (or doing anything else), despite the fact that the lyrics are just plain silly. They're good songs, and that's really all there is to it. For all the techno freaks to get into this, they're going to have to put their oppressed-white-male ego aside and just enjoy the music, because this stuff is far away from their angst-ridden past. But those that can do that, will be seduced by *Venus Trap*. The liner noted cryptically read, "It's time to change your mind." And that, I have. [SAGE]

STONE 588: IN THE DRAGON'S THROAT
(CD - Ipso Facto / Etherhaus)

STONE 588, a 4-piece goth band from Fullerton, CA, take their name from a Druid artifact dating back to 588 BC—a stone covering an urn filled with the remains of a child cremated as part of an ancient ritual sacrifice. Hence, the mood and tone of this release (which is a 21 track CD compiling previously released material from earlier cassettes, remixed material, and 6 new songs) explore the dark and mysterious side of spirituality. If only the music were as powerful as their imagery. Most of these songs are quite derivative of early SIOUXSIE (circa *Kaleidoscope*), with the dead ringer vocals of Terri Kennedy, the fluid guitars mixed with crunchy percussion, and dark reverberating atmospheres. This CD has a very 80's type of goth sound, overall. There are a few slow, haunting tracks that are noteworthy; in particular, "Shards To Sheaths," "In The Dragon's Throat," and "Of The Ambush Of God." These three are moody ethereal pieces in which Terri finally finds a unique voice. It would be good to see S588 explore slower, more ritualistic type sounds in future releases. Evidently, though, their 80's goth sound is quite popular, as S588 have made numerous appearances on several high profile goth comps. (notably, *The Disease Of Lady Madeline*, on AKUS Records, and, not surprisingly, two tribute comps.: The Siouxsie tribute comp. on CLEOPATRA, and The Damned tribute comp. on APOLLYON). [EMPRESS]

SYNAESTHESIA: EPHEMERAL
(CD - Hypnotic)

Despite the recent dissolution of the Rhys Fulber / Bill Leeb team, there still seems to be a fair amount of materi-

al that was still in process. The latest SYNAESTHESIA release falls into this category, although it is the first CD to acknowledge the breakup by shunting Fulber to "programmer" status, and acknowledging Leeb as the sole writer. This is also the first SYNAESTHESIA record to recognize Leeb as the man behind the band, finally dropping the 'Bladerunner' derived pseudonym of R. Deckerd. This third release in the series is also the first to distinctly fall outside of the more popular ambient/trance realm of techno, being instead a new age derived approach to electronics. Now we need to point out we are not referring to bad new age, such as Yanni or John Tesh, but the good stuff, such as can be heard from artists like Vangelis and Jean-Michel Jarre who were actually performing this stuff years before some brain-dead Madison Avenue twit came up with the kiss-of-death marketing term, "Nomads," like most songs on this CD, is built over a third world tempo, combining tribal elements of both Africa and Arabia. Over this play out slow waves of chords, orchestral in timbre, with a lushness to challenge the better works of Kitaro and Vangelis. "Wasteland" overrides its tempo with a diggerdoo warble, distant TANGERINE DREAM-like flute synth clouds, glass tones and random drums. Its lead is a meandering eastern wind instrument, whose nasal qualities sound as if trying to coax the cobra from its basket. These songs have excellent soundtrack potential (an area that I am surprised that Leeb has never been able to venture into). There is one problem with this record. The five remaining songs on this CD never stray far from the formula of the first two tracks. If SYNAESTHESIA's newfound direction is to continue to bear fruit, there will need to be variation in song structure and direction. All of these other quality "new age" artists vary their sound within their designated styles. Synaesthesia has created its style, but now needs to expand the sound within this framework. [MICHAEL C. MAHAN]

SYNAESCAPE: RAGE
(CD - Ant-Zen)

SYNAESCAPE are back to once again use our illusions and alter our realities. *Rage* is a 13 part movement of sheer intensity, at times showing an unexpectedly accessible side of this noisy duo. But then again, SYNAESCAPE always exploit the unexpected. Relentless dance tracks intermingling with unrelenting experimentation, spanning a diverse array of affects throughout the course of this excursion. SYNAESCAPE dichotomize sound, utilizing an incredibly vast spectrum of noises and structures, waxing layer upon layer gritty texture, spacy effects, and absolutely pummeling rhythm. Tracks like "How Do You Feel", "My Last Secret", and "No Sin" inject their trademark schizophrenia into hard EBM based structures, which will surely make them favorites on electro dancefloors around the world, while other tracks like "Deliverance", "Noped", and "Rage" adulterate with SONAR-like industrial force. With uncompromising harshness and sheer force, SYNAESCAPE will infect your body and invade your mind. You will never be the same. [SAGE]

TALLA 2XLC: SOLOTECH:ONE
(CD - Hypnotic)

ZOTH OMMOG label founder, BIGDOD 20 leader, and one of the masters of the European electronic movement of the 80's has returned with a brand new full length. Talla 2XLC's new solo album, *Solotech:One*, combines both the sound of his 80's electro dance projects with the new techno sounds of the day. "Eternal Mystery" begins this album with cascading percussion sequences, hearty rhythms, and a smattering of synth-pop hooks. "Lov-E" starts off sounding like MOBY meets Johnny Violent, but soon kicks in with a rhythm much like PRODIGY would create. There's isn't much variation within this track, so it gets rather repetitive before it's finale at nearly 6 1/2 minutes. Some BIGDOD 20 sounds creep into this on "Activate 1". A deep, bass synth line comes in right at the beginning of this piece, but soon surrenders to a less harsh sound. This is layered over a simple beat, but due to its construction, it's very effective. Basics is an acid song for the nineties, complete with filtered algorithms and a bass beat that comes and goes. The rest of the CD plays out the same way. At times it feels like pure techno, but usually that sound finds itself mixed in with other elements and becomes something unique and odd. The final track is a remix of "Eternal Mystery" by none other than FRONT 242. I was actually surprised to hear none of the typical FRONT 242 sounds creeping in. It's a well revamped version, using most of the same sounds as the original. *Solotech One* is an album full of diversity as well as solidity. Give it a shot. You may be surprised at what you hear. [DACHAR]

TELEVISION OVERDOSE: TERRESTRIAL BROADCAST
(CD - Cyber-tec / Synthetic Symphony)

Finally this very underrated disc is widely available, thanks to SYNTHETIC SYMPHONY. It's dated 1995, but SPV didn't license it until late 1996, and it arrived just days after we went to press last time. So please forgive the late coverage of this. *Terrestrial Broadcast* is a bit of a departure from their previous work, *A Turing Test* (1994, on CYBERWERKS RECORDS - one of the two previous incarnations of CYBER-TEC), which was also very much underexposed. To a degree, *Terrestrial Broadcast* picks up where *A Turing Test* left off. It's a brilliant meshwork of electronic paranoia, drawing from electro, techno, EBM, and industrial, though the techno element is now much more pronounced. It's a sound very much like recent HAUJOBB, however pre-dating it by several years. The most noticeable difference from the last album is the lack of vocals in 95% of the album, perhaps due to the fact that two of the people previously listed as members are now only listed for editing and live support. When vocals do appear, as in "Contact", they're far back in the mix, and subliminally infectious. The whole disc, and the band in general, has a very covert and malicious theme of paranoia and artificial intelligence, heightened by another elusive cover design by ROOM 237. TVOD are really quite eminent. It's a shame that they're overshadowed by bands that are now doing

what TVOD have been doing for years. Recommended, even if you never see their name in the press again! [SAGE]

TERMINAL CHOICE - KHAOSGOTT
(CD - Cyberware Productions)

Khaosgott was supposed to only be a new MCD from the great German TERMINAL CHOICE, but it turned out to be a full nine track album! From interviews and many announcements, we already knew to expect a very different sound in new TERMINAL CHOICE material, as Christian has expanded this project into a full band, and he'll concentrate his temptations for the older sound of TC on the SEELKENKRANK project. But he also warned us by telling tales of black metal and other divergence. So who knew what to expect? Well, this time with TC we again get a very varied work. Forewarned, we hear some electro - black - metal, as in the title track "Khaosgott" or crossover "The Witchhunter". I think no one expected that he would actually use heavy guitars for this, but he did! Actually, someone else did (Hagen Schneevogt). It's not really a black metal track, as the guitars are minimal, and the percussion oriented electronics are very much at the forefront, but nonetheless, it's a new sound for TC, indeed! On "Fleischmacht", we hear some very sinister distorted industrial techno sounds that never quite hit their mark. But aside from this, the album is very much what we already know of TERMINAL CHOICE, like the hard, danceable "The Age Of Suffering" "Queen Of Darkness", or yet the typical "Deathwish" (complete with over-used Hellraiser samples). Of course all TC material also has a menacingly slow after ago, so there are also tracks like "Prologue", "The Forest", and "The Witchhunter". The final track (at # 66) is a funny conversation of SHORK THERAPY's "Hate Is a Four Letter Word". It's, but the first one suits me better. [DREWE]

TERMINAL SECT - BREAD AND WINE FOR THE DIRT
(CD - Metropolis)

Terminal Sekt have finally resurfaced with second full length CD, and it's great to have them back. METROPOLIS is the lucky label who picked them up after NONE OF THE ABOVE went under, and they will surely prove to be a great asset. *Bread And Wine For The Dirt* reveals an ironically cleaner side of TERMINAL SECT, trading much of the gritty texture of their older material for a glistening production aesthetic and a much more pronounced use of guitar. They've also very much given up the PUPPY-esque sound, in exchange for a breed of darkness all their own. Their songwriting prowess is allowed to shine, where it was once buried by dense layers of sample-ridden noise. While *Bread And Wine For The Dirt* is certainly more dark oriented than their earlier material, it still retains the dark, twisted insanity, the melodic chaos that is TERMINAL SECT. Wonderful. [DERANGED]

...THE SOIL BLEEDS BLACK - THE KINGDOM AND ITS FEY
(CD - Cruel Moon International)

...THE SOIL BLEEDS BLACK is primarily the work of two American brothers. Hailing from Virginia, Michael and Mark Riddick (and their cohort Eugenia Houston) offer up twenty-five pieces that, despite their synthetic origin, clearly celebrate the tradition of Renaissance court music, replete with pump and read organs, recorders, and the ritual behavior of a time decidedly more primitive, and therefore more innocent, than our own. Many of these pieces are clearly soundtracks from the court of King Arthur. One can see the gentle playing of children about the Maypole, the distant sound of rivers, workers singing in their fields. However, there is a slight twist to this revelry. Frequently, the vocals have a decidedly Residential flavor, and the music commonly becomes inundated with clattering percussion - clinking glass, cymbals, multiple drumming, and voices all creating a pleasurable din, a party like atmosphere whose festivities seem to brim as much with the 1990s as with the 1490s. Many of the traditional sounds are highly electrified, giving the pieces a rock feel without straying all that far from their Renaissance beginnings. Even though most of the songs are short, they are rather complex, often going through a number of mutations - sounding more like medleys than single pieces of work. *The Kingdom and its Fey* is a vibrant piece of work, and quite strong for a debut, even though it may have been 500 years in the making. [MICHAEL C. MAHAN]

TRIANA - THE COLOR OF SOUND
(CD - Tri-lab Recordings)

TRIANA create a sound that crosses techno-trance with a synthy wave sound. "One More Kiss" is the first track to make an impression on me, the voice is like a mixture of CLOD DVA with an 80's, wave chorus. The music reminds me of the feeling I get from SOFT CELL's "Meet Murder My Angel", quiet and tense. The next song "Flows and Glides" comes on with a strong synthy sound, until the voice enters and sends it off in another direction. Thankfully the voice is used minimally, and the effect it has lends a nice dark feeling to the excellent synthy track that surrounds it. More and more I am starting to draw comparisons to the work of TWICE A MAN from their album *Fungus and Sponges*. Occasionally the vocals take on a rock style twang, that really trashes a few of the songs, but the electronics always remain interesting. The last half of the songs presented are straight forward techno-trance (no vocals), hosting short segments in between each called "Unknown Pleasures". If you're into synthy and trance styled electronics, this is a really nice album. Very nice work. [ORJA]

TRYLOK - CONTRAST
(CD - Zoth Ommog)

This charismatic Austrian trio is back with another epic production of pop-laden EBM. "Contrast" is a very appropriate title for this album, as they use many diverging elements that would normally seem to be polar opposites.

The formula is extremely successful, though. Their pop structures and catchy hooks fuse with strong, danceable electro in a seductive convergence of styles on some of the more upbeat tracks, while the slower tracks incorporate darker elements and hypnotic sounds without the slightest compromise of direction or intent. If interminable united the electro freaks with the synthy crowd in a rare moment of bliss, *Contrast* invites the goth and electronica crowds to join the party. It's really a landmark event. What other band could incorporate acoustic guitars into an electro mix without them sounding weak or out of place? Yes, there's no mistaking that TRYLOK are hell spawn of the digital age, but they refuse to be pigeonholed. Tracks like "Trip To The Stars", "Burning In Hell", and "Subconscious" are relentless dance tracks, but in between are smooth transitions to quirky pop tunes, hypnotic techno excursions, and gothic melancholia, all within a firm electronic structure. Even the cover art reflects this diversity. It is again an intricate 3D landscape masterminded by vocalist Strategy, and it depicts an extra-terrestrial world of morphing shapes, alien bones and flowers, set against an intergalactic backdrop. It's a bit colorful, but dazzling nonetheless, and very representative of TRYLOK's space age diversity. [SAGE]

UNIT 187 - LOADED
(CD - 21st Circuitry)

Is this the same UNIT 187 that released their debut last year? On *Loaded*, they seem to have matured in sound, creating a coldwave album full of power and aggression. Not only is the music much better, but UNIT 187 managed to pull in some heavyweights for *Loaded*. First of all, Jed Simon, who played guitar for FLA, is now a core member of UNIT 187, taking up the position as guitarist. Rhys Fulber also makes an appearance as he remixes "Stillborn". Fellow Canadians TENSOR remix "Dead Dogs" and, lastly, 16 VOLT takes the title track and subjects it to their own brand of power rock-electro. There isn't only one thing that stands out about this release, but several. Tod's vocals are raw and convincing. John's programming is intense, and Jed's guitar work is invigorating. Nobody is a rough cut with a pounding rhythm, enraged vocals and vibrant sequences. The instrumental "Traces" implements a hip-hop style beat along with rich programming. "Shape Shifter" features less aggressive vocals, toned down guitar work, spacey sequences, as well as samples from *Happy Gilmore* and *Aliens*. The B-52's classic, "Planet Claire", is roughed up with heavy metal styled guitar work, a pounding beat, and raspy vocals. This cover is bound to be a classic on its own. The original mix of "Stillborn" is heavily dependent on its gabber influenced beat and squeaky electronics, while the guitar work seems only to enhance its general sound. Amazingly enough, Rhys' mix doesn't toss the guitar into the forefront of the piece, and it even adds some really ingenious techno sounds. TENSOR's - Doggy Style Mix- of "Dead Dogs" is a straight forward techno piece that rambles between intelligent and ambient. "Loaded" already sounded a bit like a 16 VOLT tune, so it was natural that they would provide a remix. On their -Shockluckee Mix-, Eric and co. tone down the original by omitting many of the harsh qualities and transforming it into a piece that is reliant on the vocals and beat alone. *Loaded* is a very powerful release that melds many musical elements into one, making it a top pick of '97. [DACHAR]

URANIA - AQUARIUS
(CD - COP Int'l)

From the ruins of UNDER THE NOISE emerges URANIA. This maxi, *Aquarius*, is the first release from this solo project of George Hegegeorge. George picks up where UTN left off and progresses the sound even further, implementing a wide array of different sounds. *Urania* begins with the assertive "Initiation" (Sacrifice). Utilizing solid beat programming (which varies from near break-beat to a more mellow approach), hostile vocals, short guitar riffs, and masterful programming, "Initiation" is an affirmation to what URANIA is all about. A cover of "Aquarius" introduces us to the sweet vocals of Melissa Sharlat (who has recently contributed her voice to the CLAY PEOPLE). Somewhat buried behind the programming, George's vocals appear and disappear. Adding to the mix of things, guitar riffs much like those used by SWAMP ERRORISTS are thrown in, while a pulsating rhythm sequence pounds away in the background. "Zero Becomes One" is next up and manages to tone things down a bit with its less aggressive programming and female fronted vocals. The main element behind this piece is the percussion, which keeps a steady pace behind the gritty guitar riffs. George once again takes over the vocal responsibilities on "Charloer", a rougher piece that features backing female vocals, a deep rhythm line, and harsh programming. Initiation reappears in its original form and "Aquarius - Radio Mix" rounds things out. The sound of UTA has always appealed to me, but now with the URANIA project in full swing, I can look forward to more updated, revolutionary material. [DACHAR]

V / A - 2/3
(CD - Hands)

HANDS is an amazing, but unfortunately very small, label based in Fürth, Germany. All of their releases so far have been incredible, and this is probably their best to date. It's a compilation dedicated to an industrial festival that took place at Werk II on July 8th, 1995, with big names like DIVE, ESPLORER GEOMETRIQUE, DEUTSCHE NEPAL, MENTAL DESTRUCTION, and HANDS' own WINTERKÄLTE. But these are not live recordings from the festival. Instead, each of these bands presents 2 or 3 exclusive tracks or remixes. All tracks are very good and very representative of the bands. These are not second rate outtakes by any means. My personal here are DIVE's two tracks, "Too Late" and "Treasure". They're excellent hypnotic electro tracks. Add a beautiful fold out box cover and a strictly limited edition of 1100 hand numbered copies to these big-name unreleased tracks, and you've got an essential release for any industrial fan. What might

also be worth it to some to hunt down is the previous 3 sided, 2LP version of this compilation! [SAGE]

V / A - 2222 TAGE DION FORTUNE
(CD - Dion Fortune)

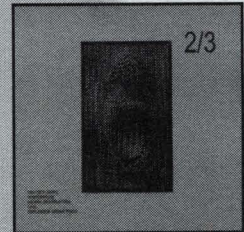
2222 days ago, a new independent label popped up in Germany. That label was DION FORTUNE. Now, a little over 6 years later, DION FORTUNE has become known as one of the premier goth/electro labels in their native land. In order to celebrate this occasion, DION FORTUNE has compiled this nifty little compilation of unreleased and exclusive tracks from their roster. Bands from the past, such as AGE OF HEAVEN and THE MERRY THOUGHTS are placed side by side with their current roster, including GARDEN OF DELIGHT, PASSION NOIRE, and DIE MASCHINE. GARDEN OF DELIGHT starts things off with a pair of goth rock pieces, entitled "Leviathan" and "Spiral Dance". "Leviathan" begins with cold, bleak samples before kicking in with fast paced guitars and a matching beat. The vocals are delivered with plenty of emotion, which matches the music perfectly. "Spiral Dance" is a more beat based piece, with cascading, yet subtle, guitar work and growing vocals. Next up is FADING COLOURS. On "Spring -Gagarin 108 Mix- FADING COLOURS utilize the female vocalist and steady beat to carry the listener through a beautiful musical journey. Added to the mix are some minimalist synth sequences that add atmosphere to the entire piece. "Time -Stretch Mix-" is a more dance orientated track with a pulsating rhythm, flowing sequences and wonderfully delivered vocals. CHILDREN OF NO RETURN meld techno beats with gothic vocals to create two club friendly pieces, "Wound -Drum & String Version-" and "Treat -Club Version 97-". Whereas "Wound" is a more aggressive track, "Treat" is a more delicate and intricate piece. "Agony" and "Merry Goes Round", by PASSION NOIRE, are airy, female fronted, gothic pieces with guitar work that is similar to the older CHURCH tunes. On THE MERRY THOUGHTS' "House of Rain", a more dated gothic approach can be heard in both the vocals and the guitar work. "Come Back", by DIE MASCHINE, is a pure EBM track with gritty vocals and a throbbing rhythm. On their next piece, "Chaotic Dreams", we hear another side of Die Maschine. This piece is less reliant on the rhythm and beat, and more reliant on the lead singer's Spilles-styled delivery. AGE OF HEAVEN's instrumental contribution, "The Secret", switches back to a more gothic sound with added orchestral elements and an overall atmospheric feel. For those of you who were familiar with DER LIEDERKRANZ, fear not, as their older track has been discovered and released for the first time on this compilation. You'll just have to hear it for yourself. 2222 Tage is a great way for people to familiarize themselves with both the past and present sounds of DION FORTUNE. And for the price of an EP, there's no way you could go wrong. [DACHAR]

V / A - A TRIBUTE TO:
(CD - Zoth Ommog)

ZOTH catches the tribute virus. This collection was probably inevitable, as many of these tracks had already been released elsewhere. GIVE ME GYP start things off with a very excellent dark techno pop rendition of THE CRANBERRIES' "Zombie". This band has a very promising future, and I hope they're on here because they've signed with ZOTH. If they can take such an atrocious pop rock song as this and make it kick ass, imagine what their own material must sound like! FUNKER VOGT update the 80's Euro-pop classic "You Can Win If You Want", with their strong electro sound and great distorted vocals. X-ACT are here with their MCD cover of DM's "Barrel Of A Gun", making the song a bit harder, and I bit more electro, with vocals similar to Mr. Gahan's. LEATHER STRIP make an appearance with the *Self Inflicted* version of KRAFTWERK's "Showroom Dummies", which is fun, but not incredible. BIGOD 20 present their infamous MADONNA cover, "Like A Prayer". Everyone knows this song, so I won't comment on it. IN STRICT CONFIDENCE are here with their DM cover, "Stripped", off their *Collapsed* MCD; a complete reworking of the song, with Dennis' great vocals! LIGHTS OF EUPHORIA offer their excellent, upbeat techno cover of Anne Clark's "Our Darkness", from *Beyond Subconsciousness*. Some band called CRANIUM do a truly blasphemous cover of a song that I refuse to even mention. Surprisingly, FUNKER VOGT's main project, RAVENOUS, is here, with what's actually a great song. It's an electro / hip hop cover of URIAH HEEP's "Lady In Black", and vocals are really very good! EQUATRONIC's version of MADONNA's "La Isla Bonita" is too cheesy for words. CONTROLLED FUSION's smashing version of BOYTRONIC's 80's hit "You" sounds just like any CF bomb! MY DIARRHOEA do a good dark electro version of THE SISTERS' overplayed classic "Marian". They get points strictly for their name, especially used in conjunction with this song, but I really do hope to hear more from them! And finally, KLUTE's excellent version of AC/DC's "The Furor" rounds things off, and KLUTE is sounding more and more like older STRIP with every song. I really don't like tributes much, but this one at least tolerable, and has some really great tracks. A word to ZOTH OMMOG, CRANIUM, and anyone else that might be contemplating making an attempt: NO ONE SHOULD EVER COVER SKINNY PUPPY!! [SAGE]

V / A - AN EAR TO AN ATMOSPHERE
(CD - Rack And Ruin)

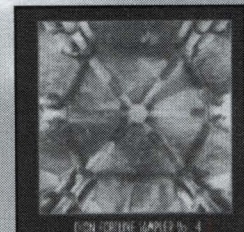
This is the ugliest thing I've seen in a long time. The cover illustration and choice of colors is reprehensible. I almost didn't want to listen to it. But, it's the music that counts, so let's get to it. This is a compilation of unsigned DC area electronic artists, and if this is representative of that scene, DC may actually be worse than New York. More than half the tracks are entirely uninspired, under-produced, and insipid drivel, ranging from cheesy gothic foolishness, to even cheesier death metal. Even the "electro" tracks are horrid. The few tracks that are even listenable aren't great. BLACK CHAMBER, BIOFEEDBACK, and PULSE



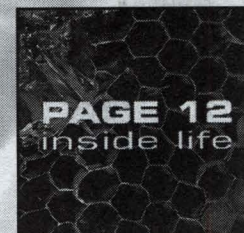
V.A. : HANDS
2 / 3



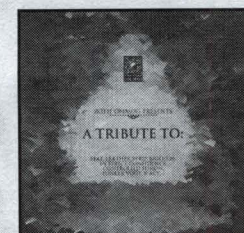
V.A. : ENERGY RECORDS
BARREL OF THE SONS



V.A. : DION FORTUNE
SAMPLER VOL. 4



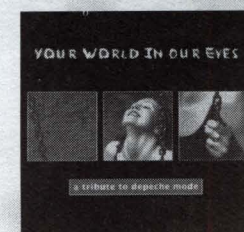
V.A. : SUBCONSCIOUS
PARADIGM SHIFT



V.A. : SIDE-LINE/CCP
SOUND-LINE VOL. 5

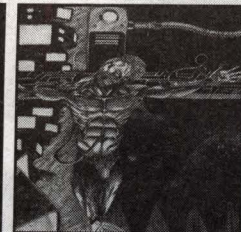


V.A. : CELTIC CIRCLE
VERTIGO # 1/1997

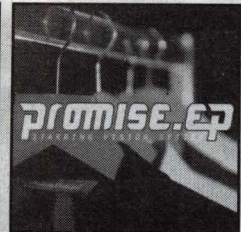


V.A. : A TRIBUTE TO:
YOUR WORLD IN OUR EYES

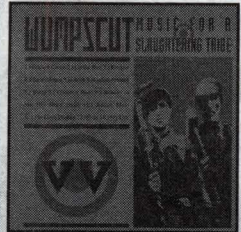
VELVET ACID CHRIST
CALLING ON THE DEAD (BETA)



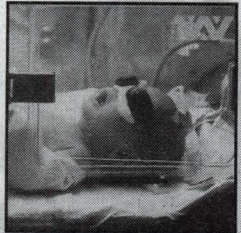
VISION SYSTEM
PROMISE E.P.



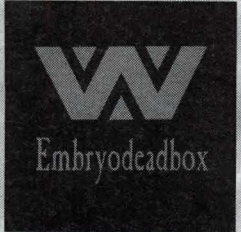
WUMPS CUT:
MEAST (WUZ RE-ISSUE)



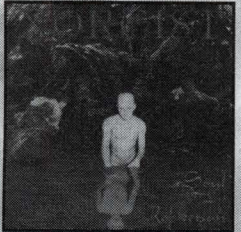
WUMPS CUT:
DEEJAY DEAD



WUMPS CUT:
EMBRYODEADBOX



XORIST
SOUL REFLECTION



XYPHA
TIME OF THE YEAR



make halfway decent, if amateurish, demo-quality appearances. Honourable mention goes to MD's BACCHUS and VA's BIG MOUSE for originality and intelligence, but not nearly enough to save this piece of crap. [SAGE]

V / A - BARREL OF THE SONS
(CD - Energy Rekords / Delta)

Subtitled "Ultrasounds dedicated to DEPECHE MODE", this is yet another new DEPECHE MODE tribute sampler featuring modern synthpop talent, in time dedicated to the new album, *Ultra*. This genre is largely dominated by Swedish labels OCTOPUS P and ENERGY REKORDS and in fact, this particular sampler showcases some of the brightest acts from each of those labels. Most of the covers remain faithful to the original versions, and at the same time show the unique personality of each band. Standouts include LAURA EFFECT's spacey version of "Barrel Of A Gun", INFAM's groovy version of "Useless", FORBIDDEN COLOURS' seductive version of "Sister Of Night", and CHILDREN WITHIN's charmingly trippy version of "Insight". The revelation of this sampler has to be PROXY, a new signing of ENERGY REKORDS, with their dark and powerful version of "Home". And last but not least, LCD must be mentioned for the hardest, most original, and perhaps best track on here, with their version of "Painkiller", a pounding, analogue techno instrumental. Nice! [SAGE]

V / A - DION FORTUNE SAMPLER VOL. 4
(2CD - Dion Fortune)

Nothing speaks better for a compilation than the artists it includes, so here's a list of the artists and song titles you'll find on Volume 4 of this famous series. (Disc 1): DELIRIUM "Incantation (12" mix)", DANCE OR DIE "Sativa", THE GARDEN OF DELIGHT "Satyricon", SWAMP TERRORISTS "Dicksmoker", TECHNOGOD "Addiction and Subtraction", WUMPS CUT: "Black Death (no vocal mix)", DIARY OF DREAMS "Cold Decel", PSYCHE "Whispers", SABOTAGE O.C.C.C. "To Be (stripped down ver. - KMFDM mix)", VOBE "Ant People", TEMPLEBEAT "Wicked", MIDNIGHT CONFIGURATION "Chains of Reason", CROWN OF JESUS "Dust of Ages", SIELWOLF "Mein Weg zum Geschw.", and VERSION CONTROL "Callback". (Disc 2): JACK OR JIVE "Moon Wanes", AMGOD "Data Control (remix)", CALVA Y NADA "Auftriff", DER LIEDERKRANZ "Hohelied eines Besessenen (kong mix)", MASTERTUNE "Mediaworld", OOMPH! "Feiert das Kreuz", SWEET WILLIAM "To Have a Relapse", FUNHOUSE "Voices (short version)", FADING COLOURS "Colours", ENDLESS "No Reason (Destroy Mix)", GÖTTERDÄMMERUNG "Take Us We Are Glass", FORTHCOMING FIRE "Love (vers. 2)", MISANTROPHE "Soldaten im Herbst", and ARTWORK "Orwell's Schwester (Gittern Mix)". This compilation has something for every god, wave, electro, cross-over, ethereal, experimental, or industrial music taste. With 29 artists featured, in several varied music styles, and some with special mixes, this definitely makes for a good buy. A very nice collection of songs, you are bound to enjoy many of them. [ORA]

V / A - DIVA X MACHINA
(CD - C.O.P. International)

C.O.P. INTERNATIONAL, in compilation with the Belgian electro-bible, SIDE-LINE, has assembled 16 female-fronted electro artists from all over the world for DIVA X MACHINA, which promises to be the 1st in a series of comps. dedicated to the ever-growing female presence in electro-industrial music. It is refreshing to see a comp. dedicated to deep-thinking, individualistic, and talented women—this is the anti-toe to the sickeningly preachy pseudo-angst of the not grrrr. This comp would never be praised in Elle magazine, thank god! In addition to the excellent female-fronted artists on C.O.P., itself (THE RAZOR SKYLINE and BATTERY, who serve up an exclusive break-beat infused remix of "Repres" here), the other strong contributors are SUNSHINE BLIND (energetic goth rock), THRIVE (haunting CURVE-styled atmospherics), RANDOLPH'S GRIN (DELERIUM-esque ambience—but I could do without the silly dominatrix lyrics), COLLIDE (an exclusive mix of "Beneath The Skin"), REGENERATOR (another exclusive track), and JAIBOFORCEN—(perhaps, the best track on this comp., "The Shepherd's Deathline", achieving that perfect blend of dark EBM and a catchy chorus). The rest of the comp is comprised of solid (and previously released tracks), though I would have preferred a better contribution from ATTRITION ("I Am," from the *Eternity EP* - mixing in standard dance beats with the classical viola arrangement). Rounding out the comp. are tracks from COPTIC RAIN, DEATHRIDE 69, FADING COLOURS, HEXEDENE (Jonathan Sharp - aka NEW MIND - is female-fronted side project), ANDROID LUST, and WAITING FOR GOD. This comp is worth having. It is like an edgier sister of the *Heavenly Voices* comps. [EMPRESS]

V / A - ELECTRONIX
(CD - Khazad-Dûm / CCP)

This little known KHAZAD-DÛM compilation from 1995 (???) was probably meant to be an introduction to the new CCP division, before any actual albums were released on it. It collects some of the best and most famous tracks from 15 of CCP / KHAZAD-DÛM's best acts, and also some still unreleased tracks. Some big smashers are here, like PF7's "Red Sun", PANIC ON THE TITANIC's "Recoil", PAGE 12's "See On Fire", JAIBOFORCEN's "The Dying Rose", PIERREPOINT's "Why Do I?", TIL's "Down In The Valley", CRADLE OF SPOILS' "Solar Eclipses" and several others from INERTIA, SLEEPWALK, NIGRA NEBULA, ABSENT MINDED, and LAST DELAY. But then there's also some tracks that I wonder why they are only released on here, and not on some more widely distributed disc. For example, there's an excellent GYLOON track, "Turn Over", which was not released on the album or any of the CCP Samplers! Also, the famous collaboration ALIEN SYLVA'S WOMB, with David Kirvel of PIERREPOINT and

Patrick Bulheller of PAGE 12 (db.F, without Johan?! makes another appearance here with "Helpless", which was also released on the CCP Sampler Vol. 2, but still there is no album! Plus, the PAGE 12 ambient project THE AMP appears with "Entrance", which may or may not be on the *Sirin* album. This is a very perplexing compilation, but it's definitely recommended if you can find it. I have a feeling it may have been promotional-only. For some strange reason, we received it just this year! I'm not complaining at all. [SAGE]

V / A - ENERGY RECORDS SAMPLER 1997
(CD - Energy Records)

This is a sampler consisting of 10 tracks—two tracks from each of the 5 bands on the current ENERGY RECORDS roster (all taken from their latest releases): HANZEL UND GRETYL, SUNSHINE BLIND, HEAVY WATER FACTORY, BILE, and FUELED. NYC's HANZEL UND GRETYL deliver pretty standard sounding crossover metal / industrial / hip-hop, with spacey sampled noises. Of their two offerings, "Trance Planet Vortex" is the better one, in the 90 BPM-ish range, starting off with sampled Muslim prayer calls, mixed with some drum 'n' bassy breakbeat grooves. But, then it degenerates into cliché metal guitar/screaming vocals, making it sound like a mutated version of LED ZEPPELIN's "Kashmir". SUNSHINE BLIND offer up two very different songs. One is from their full-length, "Liquid", and is more in their typical catchy guitar-driven goth-rock w/Caroline's melodic vocals. The other offering, "Neon (Techno-Prisoners Mix)", is available on the *Release 12*, and is produced and engineered by William Faith and Chad Blinnan. This is really different for SB—definitely for club play, with added depth and techno / tribal elements. HEAVY WATER FACTORY are next, with two tracks from their second CD *Author Of Pain*. One track, "Place Of Torment", is not as layered as their previous work, with untreated vocals, and it's more straightforward EBM. The other track, "Purity Of Evil", is the better of the two, dark and menacing... sort of like "Victim" from their debut, but without vocals. The final two bands on this comp., BILE and FUELED, aren't really worth exploring within this review (see reviews of each of their respective full-lengths elsewhere in this section). All I can say is that these two bands are metal bands, plain and simple, using some clock samples and minimal programming. Hmm... the liner notes say "Do Not Pay More Than \$4 For This CD!". [EMPRESS]

V / A - MÚSICA FOLK ANTIPPO
(CD - Genital Productions)

This is a compilation devoted to non-commercial Mexican music, and the people that put this together admit that their aim was just to show some of the different music being produced in Mexico. Unfortunately, most of it is pretty horrible. There are a few exceptions. The famous ARTEFAKTO are here with a live version of *Des Construcción's* "Aktion". The recording is pretty bad, though. FORD PROCO's "Death Star" is decent, but not their best work, and aside from that, the rest of the 18 tracks on here are just very poor rock, punk, gothic, and experimental song from bands I've never heard of before, and I hope I never hear again! I don't think I'll have to worry about that. [DREW]

V / A - NEWER WAVE
(CD - 21st Circuitry)

As I listen to NEWER WAVE, a comp on 21st Circuitry featuring various 90's coldwave / synthcore bands covering 80's classics, all I can think of are the original songs in all their glorious, kitschy, melancholic, anthemic splendor. The re-interpretations here are mainly showcases in testosterone-laden heavy guitars and distorted electronics. But, that is to be expected when the line-up includes 16 VOLT, OUT OUT, HATE DEPT., and the like. Still, there are some noteworthy exceptions that shine above the others, injecting fresh originality to these old classics. The songs include BATTERY's cover of DURAN DURAN's "The Chauffeur" with its infectious rhythms and Maria Azavedo's sultry voice; SCAR TISSUE's cover of MISSING PERSONS' "Destination Unknown," with lots of distortion and master sampling; and TEMPLEBEAT's cover of DEAD OR ALIVE's "You Spin Me Round," which captures the essence of the original minus the cheese—it truly brings an 80's dance classic successfully into the 90's, and could very well become a dance classic of its own. Honorable mentions go to ASSEMBLAGE 23's cover of FLOCK OF SEAGULLS' "I Ran," LUXT's cover of Gary Numan's "Cars," UNIT:187's cover of Frankie's "Relax," which is the perfect song to turn into a rave-ish number—the original "Relax" was a dancefloor smash that became tiresome even when the 80's were only half over! Other noteworthy covers include SABOTAGE O.C.C.C.'s cover of SOFT CELL's "Sex Dwarf," because they are the perfect band to cover this playful, kitschy fetish anthem. The biggest surprise on this comp. to me is ACUMEN, who come off sounding mellower than their usual material in their cover of "Whisper To A Scream," a great song to begin with by Icicle Works, and does very well here with female vocals and a touch of ambience. I would also have liked to see GRIDLOCK's cover of Berlin's "The Metro" included on this comp., but, unfortunately, they are not here. Perhaps a consideration for a future volume, if this idea catches on. [EMPRESS]

V / A - O-FILES II
(CD - Off Beat)

Ahh... luckily, the rumore prove true, and *O-Files* is a series. If you're not familiar with the concept (where have you been? :), it's a low-price collection of unreleased singles, each time from four different OFF BEAT bands, complete with cover art and exclusive tracks. Starting off the second volume is SUICIDE COMMANDO's *State Of Emergency* (I thought it was going to be called "deCorder", Johan?!); three tracks of SUICIDE-al brilliance. Two are

slow, dark, and disturbing pieces, with brooding strings, an infectious lead synths. Perfectly dark, and minimal. The third track is the *Beyond Recognition* Mix by VAC of "State Of Emergency". The boys certainly beat up this already great track, adding a dance beat, lots of effects and samples, and some new bass lines. Excellent! RAVENOUS offer a 4 track EP for "Lemmings", one of the whinny tracks from *Mass Mental Cruelty*. The *Collective Brain Mix* is surprisingly good, with some much needed effects on the vocals, and a bit more energy than the original. The new version of "The Voices You Hear", an even whinier track from *MMC*, is just as annoying as the original, and a new track, "Our Decision", shows a much dancier side of RAVENOUS. The LP mix of "Lemmings" is also included. Still, I have some complaint with this EP as I do with the album: the strong music is severely marred by the sappy vocals. It's irrevocable. VELVET ACID CHRIST really kick the disc into high gear with 2 mixes of what will probably be their biggest hit yet, "The Hand". It's a high-energy, tripped-out club smasher with tons of samples, and it will surely be tearing up dancefloors around the world for years to come. They also contribute an older track, "Killing Me" from the *Fate* album, which is one of Bryan's oh-so-morbid, bat-grabbing chick songs. Ha, ha! Finally, KALTE FARBEN appear with 3 mixes of one new track, "gotchiA!", and one mix of another, "Gone!". Again, KALTE produce some of the most maniacal and psychotic electronic sounds anywhere, with incredible layering, nerve-racking intensity, and their signature rawness. The three mixes are "GotchiA!" are all very different, my favourite being the almost unrecognizable version remixed by Ingo's side-project, WUZNOIZ. An unexpected surprise (excuse the pun!) "Gone" features a slightly more commercial sound, but still as schizophrenic as always. If it continues along this route, every single *O-File* will be essential. The truth is out there, and the proof is in here. [SAGE]

V / A - OPERATION: BEATBOX
(CD - Re-Construction)

"Synthcore remakes of your favorite rap jams," reads the press notes. Obviously, this very well-known and over-hyped compilation has been out for a while. I confess that I AM NOT an expert in rap or hip-hop, nor have I ever considered myself a fan—though, I did have an affinity to early electro/industrial bands who borrowed heavily from hip-hop, such as PWEI, RENEGADE SOUNDWAVE, COMMENTS, and MBM. It is hard for me to make conclusions about a cover comp. when I haven't heard many of the original versions. Somehow, though, I do wonder if many of the bands covering these artists are doing this as a joke rather than paying genuine homage to influential artists, such as the above mentioned bands did early in their careers. So, with those disclaimers said, I'll give you what I think are highlights. BATTERY's "Gangsta's Paradise," is just a great song (and, I'm partial to the Stevie Wonder original from 1977's *Songs In The Key Of Life* rather than the Coolio remake) with its use of minimal electronics complimenting Marla's great voice. NUMB's "Push it," is indeed, a radical altering of a song I can't really call "rap," because I just thought it was a cheesy disco hit. NUMB just puts this thing through a meat grinder, and the result is very tasty. The rest of this comp. features fairly straightforward hybrids of cross-over and hip-hop. INSTITUTE OF TECHNOLOGY (covering RUN-DMC's "King Of Rock") were the only ones who felt they had to make up their own rap song, and the result is just plain silly. I just wonder how this comp. was received in rap and hip-hop circles - food for thought, would there ever be a compilation of rap artists covering electro songs? [EMPRESS]

V / A - ORACLE POOL VOL. 2
(CD - KSM Records)

KSM (KILLER SEX MACHINA) is a label started in 1991, and this is volume 2 of an ongoing compilation series. It features 15 tracks from 13 artists, all innovative in their fields. Here are some of the highlights: DRIPPING RICTUS starts the whole thing off with "Severe", and drops the bomb. Smooth, dark, and beautifully pure electronics. This song takes you in at once with a serpentine synth lead, slowly layering percussion, while the vocals wind in and through, enhancing the cold seductive melody. Without blatant lyrics, or overbearing samples, this song creates an atmosphere of intense sexuality. JAGD WILD delivers a nice dark wave sound with "Cry For Salvation", and "Come Join The Hunt", evoking similar feelings as early PROJECT PITCHFORK, or WILL. THE FOURTH MAN offer a nice electro sound with "Guilt", that brings out thoughts of old FRONT LINE ASSEMBLY with a current wave edge to it. MULTIPLEX make a nice instrumental song called "I Can't Explain", combining synthpop and techno-trance styles with digital machine voice samples. The range of styles found here go from dark wave, to hard floor techno, making ORACLE POOL a nice, and varied collection of songs and music styles. [ORA]

V / A - PARADIGM SHIFT
(CD - Subconscious / Netzwerk)

eVin Kay and Dwayne Goettel are the two best electronic composers that ever lived, and anyone that says differently is just plain wrong. So when a collection was announced of almost all unreleased older tracks from PUPPY and related projects new and old, it goes without saying that fans around the world were giddy with anticipation. Add to this the prospect of an actual, unreleased PUPPY track, and surely you've got hordes of very impatient people on your hands. The result? Well, it's not going to please everyone, but I for one, am still grinning with content. The infamous 1993 DUCK / PHILTH split "12" starts things off, included in its entirety (although DUCK is renamed ADUCK, as it was on the *Coordinate 01* comp. and the PHILTH track title is simply changed from "My heart is Being Touched By Christ" to the simply "Touched"), this material proves beyond a shadow of a doubt just how far ahead if the times Dwayne was (even before he was in PUPPY), and Phil still is. Later, ADUCK provides a com-

pletely unreleased track called "Burnout", which is an amazing, aggressive, ambient techno work. DOWNLOAD follow with an unreleased track from the *Furnace* sessions; entirely instrumental and surprisingly cohesive, it would have been one of the best tracks on *Furnace*, had it been used. cEvin's PLATEAU project is up next, with a minimal, hypnotic trance track called "Grasshopper", which later appeared on *Music For Grasshoppers*. No surprisingly, it's credited to da Green Guy, and if you don't understand, you probably never will. Next is an unreleased DOUBTING THOMAS track from *The Infidel* sessions! Amazingly surreal, as is that album. Another track, "Blowfish" from those same recording sessions comes a bit later, and it's an "impromptu mix by Tom Ellard OF SEVERED HEADS." The track is slightly reminiscent of "Father Don't Cry", certainly one of the more accessible DT tracks. There's also news here of an upcoming DT release! The TEARGARDEN presents two unreleased tracks from the *To Be An Angel Blind...* sessions, "George The Parasite" and "Message 3". Both are very similar to that album's twisted, pseudo-acoustic, psychodelic madness. DEAD VOICES ON AIR contribute typically bizarre unreleased track from 1995 called "Glac Bastards", with some of Spybey's best vocal work. A band called KONE follow with a very abrasive, yet laid back, techno groove track. I'm not familiar with this band, and there's apparently no connection to Dwayne or cEvin here, but they have promise. Finally, what we've all been waiting for, the legend itself, SKINNY PUPPY offers the completely unreleased "Melt". I've never even heard of this track being bootlegged. However, it's not exactly what we had all hoped. Why they even dubbed it SKINNY PUPPY is beyond me, because it's actually newly composed, by cEvin, Anthony Valic, and Ken Marshall; no Dwayne, no Ogre. But, it's an incredible instrumental epic in its own right. They're calling it "Part 3 of the Download / Cellar Heat trilogy," and it follows in the chaotic footsteps of those tracks. All the music aside, just reading the liner notes is enough to make a PUPPY fan's jaw drop. Here, they give a touching tribute to the late, great D.R. Goettel - who actually founded the label before joining SKINNY PUPPY. They also announce many upcoming Subconscious releases, including some almost blasphemous new PUPPY discs. The past is history and the future remains to be seen. Right now, this disc is essential. [SAGE]

**V/A - RECON'S 10' YEAR ANNIVERSARY CD
(CD - Reconstruction)**

Ahem...well, we all know that RE-CON has been around for only 5 years, but maybe it seems more like 10. At the time this comp. was released late last year, many of the tracks on this "retrospective" were, in fact, not yet released. The strongest tracks on the comp. are, indeed, what may represent the future focus of the label. That is, more of an emphasis on melody, perhaps the ever-present guitars are toned-down just a bit, and female vocals are an integral part of the overall sound—this future is represented by tracks from COLLIDE, WAITING FOR GOD, CLAY PEOPLE, CHRIST ANALOGUE, and NON-AGGRESSION PACT (how long's it been?). Other good tracks are DIATRIBE's "The Son" (from their self-titled CD), IRON LUNG CORP's (i.e., Clay People + Acumen) really heavy cover medley of classic NITZER EBB (called "Join In The Murderous Chant") and APPARATUS's "Womb" (from their self-titled MCD). The best comes last, though, with "All Hail The King Of Hate," a manipulated sound collage of Rush Limbaugh sound-bites that would make NEGATIVLAND proud. [EMPRESS]

**V/A - RECONSTRUCTION TIME
(CD - Khazad-Dûm/Celtic Circle)**

I must confess that I really enjoyed listening to this CELTIC CIRCLE DM tribute comp. For many of us, DEPECHE MODE provided the soundtrack to our lives during the 1990's. It is obvious that the 16 contributing artists on this comp certainly feel that way, as surely does Jörg Kleudgen (mainman of HOUSE OF USHER and the well-known, CCP published GOTHIC GRIMORE magazine), who compiled this collection. There are some tracks here that were previously released (or are just slightly different mixes from their released versions): BATTERY's cover of "Shame" (found on their NV CD), THE MERRY THOUGHTS' cover of "The Sun & The Rainfall" (found on their latest CD, *Psychocult*), and LIGHTS OF EUPHORIA's cover of "Ice Machine" (found on their *Violent World* MCD). Some of the artists choose to stick to the traditional DM sound, and give very faithful electro-pop renditions, like BEBORN BETON (covering "My Secret Garden"), REFLECTION V (covering "Something To Do"), PANIC ON THE TITANIC (covering "Waiting For The Night"), and BLACK WEAVING (covering "Any Second Now", with female vocals). One artist is even a dead-ringer for DM, and that is Sweden's KIETHEVEZ, who provide a live version here of "Photographic," and you'd swear it was an old clip from DM's early days. Other artists choose to be not so traditional, and put a harsher spin on things, like SIMBOLO (covering "World In My Eyes"), BIO-TEK (covering "Walking In My Shoes"), and CYCLOON (covering "To Have & To Hold"). INERTIA puts a rave spin on their cover of "Behind The Wheel." Out of all these covers, however, the best tracks are FADING COLOURS' cover of "Clean," which is stunningly haunting; AMSTERDAM's cover of "The Things You Said," a beautiful slow piano piece; and, THE ESCAPE's version of "Enjoy The Silence," a lovely acoustic ballad with piano and dramatic orchestral synth strings. One can tell what a beautiful song this really is. Finally, the liner notes promise another soon to be released volume of DM covers that will include such artists as IN STRICT CONFIDENCE, PIERREPOINT, and CONTROLLED FUSION - another release to look forward to. As DEPECHE MODE is poised to once again become mega-superstars with the release of their new CD *Ultra*, this tribute comp. is the perfect anti-dote to have—especially, for sentimental, nostalgic fools like me. [EMPRESS]

**V/A - SHOT 3.1
(CD - October)**

Ever since its inception in 1992, the Swedish label OCTOBER has strived to be one of the top electropop labels in Europe by introducing us to some of the most entertaining and innovative acts in the genre. Further proof of their efforts is provided in this latest outstanding addition to the "Shot" label sampler series. Showcased here in all their glory are all 8 OCTOBER acts each contributing the best material from their most recent works. Highlights include the new exclusive German signing FORBIDDEN COLOURS, with their debut dance floor filler "My Broken Heart", perennial fan favorites CHILDREN WITHIN, with a superior dance remix of "Etemeris", and KIETHEVEZ, with the English version of their new single "Ar Som Blad", "Off the Wall". Label fans are in for a treat with the entertaining diversity displayed by the featured acts and newcomers will find much to be impressed by as well. Still another highly recommended release from this label. [SURGE]

**V/A - SOUND-LINE VOL. 5
(CD - Side-Line / CCP)**

The always amazing Sound-Line sampler series (accompanying Side-Line Magazine) presents yet another great volume. Unreleased IMPLANT, GODHEADS, STATEMACHINE, ILLUMINATE, ENDRAUM, SECRET HOPE, SEQUENTIAL, DRUNKNESS, and INFAM tracks are here next to album tracks from MESH, THE RAZOR SKYLINE, THE DUST OF BASEMENT, ATHAMAY, LIGHTS OF EUPHORIA, and SECOND DECAY. In view, many of the albums that the previously unreleased tracks were taken from are available, but when this was released they weren't. Some tracks / remixes are even exclusive, like STATEMACHINE's "Music From The End Of The World - Contested: Breil", ILLUMINATE's "Apocalypse - Short Version", ENDRAUM's "An Osh - 2nd Version", SEQUENTIAL's "Let This Feeling Be Forever - Mad Train", and DRUNKNESS' "Cyberworld - Technology Remix", making this volume, again essential for die-hards. Regardless, here's a very diverse collection of (mostly) great tracks. There's a bit too much of a darkwave slant to this particular volume for my tastes, but extraordinary new tracks like IMPLANT's "Brainstorming" easily make up for that. As always, highly recommended. [DREW]

**V/A - SYNTH-POP: THE NEXT GENERATION
(CD - Strangers Thoughts)**

U.S. Euro-electropop fans, the answer to your prayers is here! This interesting compilation release marks the debut of a new label dedicated to bringing you the best new untapped talent from Europe for U.S. consumption, as well as showcasing innovative American acts the likes of which you didn't think existed. Brace yourselves because the tables have been turned on Europe. With that said, *Synth-pop: The Next Generation* highlights 15 mostly unsigned electropop newcomers from a diverse global span. Noteworthy artists include Germany's SILENT VOICES and Sweden's SEQUENTIAL (also rumored to be the first two signings for the label), both providing somber, melodic, exceptional electropop. Interestingly enough, US act MY RUBICON 7, also manages to grasp attention with their dance oriented contribution. Although not all the bands showcased manage to impress, enough is achieved with this release to warrant the label promising status, and to bolster the hope that this is the start of something big for electropop in the United States. Cross your fingers. [SURGE]

**V/A - UNDERCURRENT
(CD - Doppler Effect)**

Undercurrent is the first off-line production of SONIC BOOM (www.sonic-boom.com) editor Chris Christian (Jester), and it upholds the quality we've come to expect from his work. A nice cover design by Al's Ken Holecwczynski presents the disc well, even if it is a bit too colourful, and a few well known names are also sure to grab attention. For the most part, the bands here are all unsigned Portland / Seattle area artists, almost all of which have an r.m.i. presence (uh, oh...). Certainly the two highlights are THINE EYES and VIOLET ARCANIA. I must admit that I skipped over half the disc and listened to these two tracks first. THINE EYES offer "Devil's Mountain", a wonderful, hard, chaotic piece with Morrissey-esque vocals that fit the track surprisingly well. Subdued techno elements and tons of effects swirl throughout the track. It's a beautiful precursor to their coming Kodex debut. VIOLET ARCANIA's track, "Solace" is taken from their new release, *Sonic Aquarium*, and it's a surreal ambient techno trip. While none of the other bands quite live up to these standards, there are several noteworthy tracks. SPINEFOLDER gives a solid, psychotic experimental electro track. RUNES OF DESIRE provides a strong EBM track with vocals that don't quite fit. TRIPLE POINT gives an interesting, noisy experimental piece, and MESMER's "Fire Reveals Itself" is a highly accomplished tribal work - very nice! A few others, like PET OF THE FUTURE, LXL, and the unlabeled 15th track are decent electro tracks, but really call for vocals. Really this collection is touch-and-go, but as far as "local" samplers go, it's better than most. [SAGE]

**V/A - VERTIGO COMPILATION 1 / 1997
(CD - Celtic Circle Productions)**

Vertigo's latest compilation is again incredible, but this time features less unreleased tracks than usual. Only about half the tracks are unreleased, and while this would be impressive for any regular compilation, it's a pretty low fill for Vertigo. BIRMINGHAM 6, SECOND DISEASE, THE FINAL CUT, CROCODILE SHOP, DIN_FIV, BIO-TEK, and CADAVEROUS CONDITION all give regular

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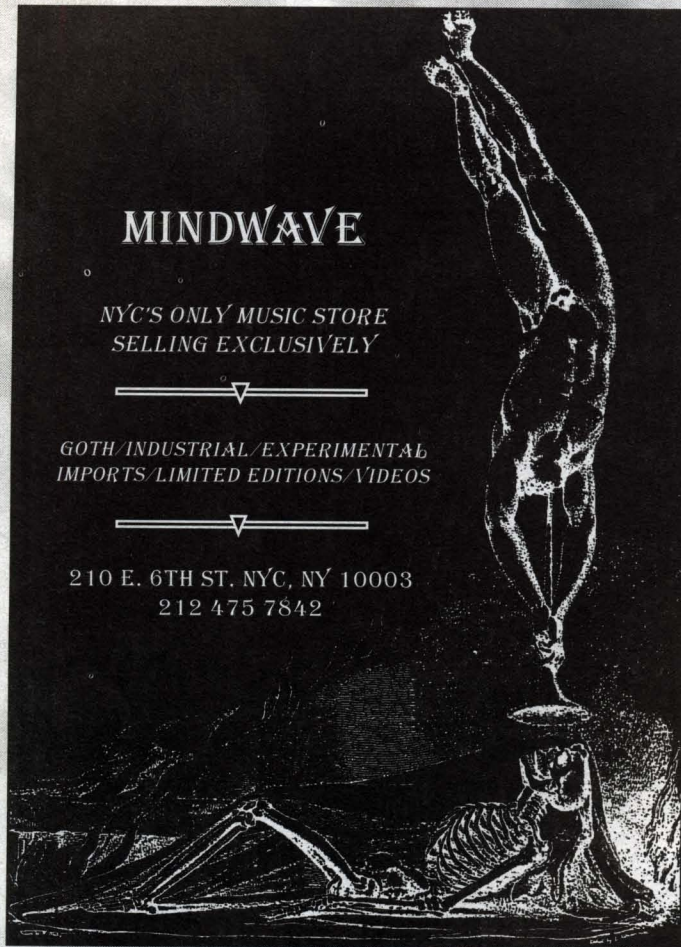
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album tracks here, and the only unreleased tracks are from INDEX, OBJECT, L.I.N., LESCURE 13, INDUSTRIAL HEADS, IONIC VISION, and surprisingly, ALIEN SEX FIEND. Of course, we like to focus on the unreleased material, so let's get started. INDEX's track is the new "Psychotic Simulation -Metal Snow Silhouette Remix-", just like you hear on our compilation (VERTIGO had it many months before us, though!). It's a different, grittier sound for INDEX, with what sounds like a different vocalist! OBJECT's track, "Amkura 3", is a great dark electro track - the first CD appearance that I know of for this great German solo act. L.I.N. presents their new track "One Vision", showing us another brilliantly infectious ambient electro song. Surely one of Italy's finest bands. LESCURE 13 gives the great "Between The Light And The Darkness", from their Ressurrect cassette (which later appeared on the Lescure 13 CD). As always from this SUICIDE COMMANDO / STIN SCATZOR project, it's a great cold EBM track, but this time with some surprising guitar! INDUSTRIAL HEADS give "Multi-Lingo Mix-", a repulsive EBM track with good vocoder effects, as they're in between labels. IONIC VISION give a remix of "Cueva De Amor" that's still not very impressive. And finally, ALIEN SEX FIEND offer the almost 6 1/2 minute trance techno epic "Evolution (Thee Industrial Evolution #4) -POD Remix-". Now, I haven't heard anything from ASF since the mediocre *Open Head Surgery*, but I know they did a video game soundtrack, and they were working in a more techno direction. If this track is representative of their recent work, I think it's time to discontinue their recent work. Anyway, as I've said cover ALIEN SEX FIEND again! They have one of the best compilation series on the planet, so every issue is an essential purchase!! [SAGE]

V / A - WORLD WAR UNDERGROUND (CD - Fifth Colvmn)

Rumors of FCR's demise prove false, as they offer up this compilation after a notable absence. After a CD ROM track with a demo version of the famous Too Many Geckos puzzle game, the comp starts off strong with FCR's flagship act, CHEMLAB, and the -KMFDM Death Before Taxes- remix of "Electric Molecular". It's a strong, beat driven track, much better than the original version. PROGEX.IV follow, and George Sarah lives up to all expectations with a wonderful ambient techno rendition of NO DOUBT's corny pop hit "Don't Speak", with Beatmistriss on vocals. Very funny. En Esch follows this with a piss-poor cover of MINISTRY's "Work For Love", actually worse than the original song! TRUST OBEY change the pace with mediocre CURE rip-off goth track, followed by THE FINAL CUT's predictable "It Comes Too", which is very typical of their recent work. Then, as the comp is already plunging to the depths of mediocrity, BLACK RAIN does a god-awful cover of the SP classic "Anarchy In The UK" (re-titled "Nanarchy In The USA"). It's weak and transparent, worse than a bunch of 12 year olds in a garage. From there, it actually gets worse, as DESSAU follow with a terrible metal track. HALBLACK at least bring back an electronic sound, but as usual for them, it's amateurish and uninspired. Luckily, T.H.C. save the day, and as with George's PROGEX.IV track on here, the sound is that of ambient electronix - a nice goa trance excursion. SPHERE LAZZA provide an uncharacteristically poor crossover funk track, but INSIGHT 23 redeem that with a very IDIOT STARE-esque Chad Bishop produced demo mix of a new song called "Enemy Mind". Julian Beeston's current project, THE SHINING, closes things off with the -Extended DIE KRUPPS remix- of "Hysteria", followed by a touch-and-go unlisted track - a mediocre end to a mediocre disc. Despite the big names on here, and a few decent tracks, it's pretty pathetic. [SAGE]

V / A - YOUR WORLD IN OUR EYES: A TRIBUTE TO DEPECHE MODE (CD - Blue Dot / October)

OCTOBER graces us with their version of the currently in vogue DEPECHE MODE tribute compilation. *Your World In Our Eyes* (licensed from lesser known BLUE DOT RECORDS) features contributions from an international ensemble of artists. Highlights include "Here Is The House" as envisioned by KIETHEVEZ, and FORBIDDEN COLOURS with their reconstruction of "Halo". Even American imports PARADIGM ("But Not Tonight") and BRAVE NEW WORLD ("Shake The

Disease") manage to put in a decent showing for the U.S., though as usual, their choice of sounds leaves a lot to be desired. DM purists who were appalled by the liberties taken in *ENERGY's* legendary *I Sometimes Wish I Was Famous* will be quite pleased as for the most part all 10 tracks are recreated faithfully with enough variation to keep them from being outright copies. Apparently the DM legacy is alive and well, at least in the eyes of some. Highly recommended for MODE fanatics and electropop fans alike. Music for the masses, indeed. [SURGE]

WAITING FOR GOD - QUARTER INCH THICK (CD - Re-Constriction)

WAITING FOR GOD are a female-fronted guitar/crossover industrial Vancouver-based outfit. VFG's main composer, Martin Myers, used to play keyboards in another well-known Vancouver electro band, MOEV. The vocalist is Daemon Cadman, and her work is certainly powerful, with a rock-like edge. This CD consists of 6 previously released tracks (from an earlier version of *Quarter Inch Thick*, on SPV/SYNTHETIC SYMPHONY) + 6 remixes (and one hidden track), done by various artists, including CHRIST ANALOGUE and COLLIDE. The first half of the CD is a collection of fairly predictable synthcore tracks, and not one of them has any particularly memorable melody—lots of sequenced beats mixed with hard-driving guitars, accompanied by Daemon's banshee-like vocals. The second half of the CD is certainly the stronger half; however, when the original material isn't all that inspired in the first place, there isn't a whole lot for the remixers to work with. The best of the remixes are two versions of "2 Extremes" (there are a total of 5 remixes of this song)—one being called "Sickness Ridden Soul Machine," which adds a dimension of eastern-tinged percussion and layered noises into the mix. Also noteworthy is the CHRIST ANALOGUE remix of this song, which takes out most of the guitars, and adds an infectious, groovy bassline. The COLLIDE mix of this song also features the singer from that band, KARIN, providing harmonizing vocals, which adds a subtle kind of depth and a glow of softness to the harsher edges of Daemon's voice. All in all, WFG have a bit more developing to do before they reach the level of [insert name of favorite female-fronted electro band here]. [EMPRESS]

:WUMPSCUT: - BUNKER GATE SEVEN (CD - Metropolis)

The long overdue US release of the 1995 beton Kopf masterpiece *Bunkertor 7* features a slightly different name, an altered track list, and a very different appearance. Although it displays some of the same images, *SALT* did a very different art for this one, because it was to be printed as a standard glossy CD booklet, rather than the texture coated fold out sleeve of the BKM release. The booklet format allows for many more lyrics to be printed, so they've included the complete texts for "Dying Culture", "Bunkertor 7" (still in Deutsch), "Die In Winter", "Capital Punishment", and "Tell Me Why", as well as several new images, probably all for the same firm as the first ones (Le Bunker - De La Derniererafale). Some of the tracks are slightly different order, but they're all here, plus four extra tracks scattered throughout. The first is a wonderful extended remix of "Die In Winter", followed by the -SCFM Texture- version of "Bunkertor 7" (from the C-Lektor LP, with vocals - still in German - by an american girl named Stacy Glasier!), and then, an alternate HAUJOBB remix of "Die In Winter" called -Haujobb Edit 2-. Lastly, there is an unlisted bonus track, that is completely unreleased. By the sound of it, I'd guess that it's quite old, and the rumor is that it's not even :WUMPSCUT:!! It almost goes without saying that this is an absolute must for anyone who doesn't own the original, and it's also well worth the price for anyone who does. [SAGE]

:WUMPSCUT: - DEEJAYDEAD (MCD - Beton Kopf Media)

This promo-only, 600 copy limited edition MCD of "den neuen :WUMPSCUT:-blasters" will probably be the most coveted :W: release ever. Presented by BETON KOPF MEDIA, ANT-ZEN, and NOVA TEK, DJ+ is basically a collection of the hottest dance tips from E+ and MFAGT, plus two exclusive remixes. "Embryodead", "Is It You", and "Down Where We Belong" appear in its

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original form, and "War" appears in the German MFAGT version, "Krieg". All future dancefloor monsters. Now, the exclusive tracks. AGHAST VIEW do a clean, instrumental, hard-electro version of "Embryodead", turning this masterpiece into a killer club stomper. It culminates in a maniacal whirlwind of harsh sounds and melody. The void left by the absence of Herm Ratzinger's voice is amply filled by an entirely new arrangement. BRAIN LEISURE completely rework "Angel" (E+'s love song), trading the somber atmosphere of the original for a smashing beat, laden with lots of technotic effects. These mixes take the brilliance of the original tracks straight onto the floor with raging fury. As always, the artwork is as impressive as the music, and this may well be SALT's most incredible work to date. The cover is a slick, blue duotone of the image used for the "Capital Punishment" postcards, continued on the back, and underneath the clear tray card is a disturbing image of a young foetus. Remarkable. Find this at once! [SAGE]

WUMPS CUT: EMBRYODEAD BOX
(2CD - Beton Kopf Media)

Perhaps the most highly anticipated release in years is finally here, and it's absolutely breathtaking. First, the package: The large metal box (similar to the box used for REMY's Disruptor) is cold and stark, and weighs half a ton. It's ominously foreboding of what it encases. The two CD set is packaged in a black, A4-sized corrugated cardboard folder, very different than what was originally planned. Within the folder is bound the truly gruesome artwork of one J.E. Wagner, all focusing on the foetal theme, as well as individual pages for each disc's track listing, and the complete texts of each song. All the printing is silver ink on textured black paper, and the layout is very clean and structured. Beautiful. The enclosed t-shirt is a fatigue-like green, with the E+ logo on the front, and "virtual" tour dates on the back, including a very curious date at Buchenwald... A sticker pack is included, with five, odd-size decals of various E+ images and logos, as well as a 3 color badge, and separately, a high gauge metal pin with the :W: logo. The enormous poster, also silver on black, gleams with an oversized, negative image of yet another cryptic foetus. It's a stunning package, assembled and designed by the masterful SALT, as always. The new album itself, two years in the making, is somewhat of a surprise. It's not nearly as brutal as most of Bunkertor 7. Overall, it incorporates a lot of gothic elements and dark melody, with less of a dancefloor edge. It's slightly akin to the GOMORRA material, but Rudy is by no means repeating himself. He's experimenting with a lot of elements he's never touched before, like slowed down breakbeats, some trancier sounds, different vocal effects (sometimes even almost completely clean!), and even a bona fide love song! Hal But be sure that the :W: core is still as heavy, powerful, and nasty as ever, especially in the first of the album. The subject matter mainly deals with the pain and suffering of life, as this is very much a conceptual album. The track "Womb" brings Rudy's Oedipal complex to new heights, with a baby-like voice, taking the perspective of an unwanted, unborn child with a rather twisted vehemence about it's inevitable birth. This is followed by "Angel", the aforementioned "love song", in which we actually hear the man's real voice for the first time. It's actually quite emotional and soothing. If a tad sappy. "Stillbirth" follows, again very minimal vocal effects. The album closes with a music box playing nursery rhymes. Unresolved issues? Next is the equally anticipated *MUSIC FOR A GERMAN TRIBE*. It's exclusive to the E+ boxset, containing German sung versions of some of the biggest :W: hits. *MFAGT*'s "Soylent Green" becomes "Soylent Grün"; Dried Blood's "Black Death" becomes "Schwarzer Tod"; GOMORRA's "Crucified Division", "In the Night", and "Turns Off Pain" become "Verflucht Bis Ihr Verhungert", "In Der Nacht", and "Schaltet Den Schmerz Ab", respectively; Bunkertor 7's "Tell Me Why" and "Die In Winter" become "Sag Warum" and "Stirb Im Winter"; and E+'s "War" becomes "Krieg". Most of the versions remain completely faithful to the originals, save for the fact that they're entirely remastered. In all, it's an awe-inspiring package, limited to 2525 copies, and as at nearly as to be released once more. "E+" is dedicated to all those acting wisely enough to die in their mother's womb before they could be thrown into this cruel world full of blind hate. May they never know how hard it is to live without any reason, without any sense... [SAGE]

WUMPS CUT: MFAST
(CD - Metropolis)

Following Vuz's limited edition re-release and the official BETON KOPF MEDIA 2CD re-release, the official americAn release comes out, and it's more of a "bargain version" of the 2CD set than anything. It has the same cover as the *MFAGT II*, obviously without the "II" and unfortunately without the slick digipak. "Soylent Green" appears here in the Extended-Edit version, INSTEAD of the original, and it's more than a minute longer. Three tracks from the first are noticeably absent - "Rotten Meat", "The Day's Disdain", and "Float", but they're well substituted by AGHAST VIEW's remix of "Default" and KIRLIAN CAMERA's remix of "She's Dead". Also, the track listed as simply "Default" is the same as the track originally released as "Default (Remix)". The highlight of this disc is the unlisted, unreleased version of "Bunkertor 7" on track 17, following three blank tracks. It's soft and melodic, with no percussion! Personally, I think it should have more of the remixes, as this album in its original form is now almost four years old. [DREW]

WUMPS CUT: MFAST (LIMITED EDITION)
(CD - Vuz Records)

Despite Rudy and Stefan's apprehensions regarding this limited release, it is sure to be a just as highly sought after as any of the other limited edition :WUMPS CUT: releases. The disc is identical to Vuz's original release of *MFAGT* (except for the color of the imprint), and just about every electro/industrial track in the world knows the brilliance of this work, so I'll spare you the commentary on the music. The packaging, however, is entirely different from the original, and it also happens to be the main source of contro-

very regarding this release. It's a grainy brown cardboard packet, designed by ARTS INDUSTRIA's Ken Holcyszynski for Vuz RECORDS, just before :W: contract with Vuz ran out. It's the only :W: release (including the 2 Polish OSH releases) that does not feature artwork by SALT, and therefore it employs an entirely different artistic concept. It is also the only :W: release that has the :W: name without the colons. Furthermore, instead of the trademark "W" (from Alien), there is a re-interpretation of it, employing two abstract "V"s and a something akin to a target. But the biggest conflict arises with the image that appears on the cover. It is that of two men donning blue-collar clothing, one holding a large drill, and the other holding a sledgehammer. The image is very reminiscent of antediluvian communist propaganda, and Rudy does not commend it in anyway. However, that's not going to stop many people from searching for this, and it's already a collector's item. At a mere 500 copies, people will be looking for this one for years to come. [SAGE]

X-ACT - NO MATTER
(MCD - Zoth Ommog)

Interesting but ultimately unimpressive debut by this German electropop trio on the ZOTH Ommog label. X-ACT have apparently made a name for themselves in Berlin's rich electropop scene by opening up for acts such as AND ONE and here lies the problem. Although X-ACT attempts to forge its own sound the traces of AND ONE and BLIND PASSENGERS' influences are evident leaving X-ACT's own contributions suffering from a lack of gripping melodies or true originality in both music and lyrics. Songs such as "Catching The Light", and the title track manage to hold attention momentarily, but they are minor exceptions amongst mostly undistinguished tracks. Perhaps ZOTH Ommog was hoping to find the next AND ONE, but for the moment they've only found the first X-ACT. [SURGE]

XORCIST - SOUL REFLECTION
(CD - 21st Circuitry)

Mr. Stone's music will surely appeal to people who love atmosphere. XORCIST is drenched in atmosphere - a moody yet very danceable and upbeat celebration of evil, much in the way that old Bela Lugosi flicks revel in the melodramatics of the mad doctor and leave us fascinated by the decadent lifestyle of the vampire. Technically, their music is quite simplistic. Set up the old sequencer, add a steady beat, and throw some synth chords (of various timbres) over the whole thing like a blanket over a sleeping child, and there's your song. Technician fascists will undoubtedly have a lot to kvetch about, but listeners will find themselves entranced, like youngsters caught in the flickering blue TV glow of an old Boris Karloff movie. "Safuna" is built over a bouncy bass sequencer (think 1990 electro), overlaid with string synths and sampled voices dealing alternately with anger, blasphemy, and the desire for power. "Governor" features a slow metallic beat and simplistic pulsed sequencing, backed by slow swirling oscillations. The vocals are mainly spoken, with the words expanded and lowered in pitch, much like Laurie Anderson does with her spoken pieces. "Meditate" also a slower piece, features beautifully lush strings floating in the arms of velvet phasing, hushed male voices (sampled), and a slow beat comprised of bounced toms. For club use, one can't go wrong with the instrumental "Erichedra" (although radio DJs may be bothered by the brief obscenity at the song's intro). XORCIST continues to prove that, sometimes, less can be more. [MICHAEL C. MAHAN]

YEHT MAE - 3AM THEY
(CD - Metropolis)

This is already more than a year old. Originally released by the German OUT Or Live in late Spring 1996, it's YEHT MAE's first release in their americAn homeland, and the first release that Jeremy Daw is properly credited on since *Transmitter* (as some might remember, Jeremy was an original member of THE HARD CORPS (T.H.C.), but left the project and was only credited as J.Da on the album, even though T.H.C.'s *Death By Design* had four songs from YEHT MAE's *Transmitter*). Regardless, in leaving T.H.C., Jeremy also left the hard trance sound that characterized *Transmitter* and *Anatomy*. Instead opting for a sound somewhere in between *1000 Veins* and a sort of tribal electro. Still very dark and menacing, Jeremy's wonderful guitar work can still be heard, along side his own ominous synth work, and that of YM's other half, Linda Sterling. The atmosphere and texture of this disc is impressive, but the songwriting is not up to par with the older work. Many of the tracks just repeat until they fade out. Linda's vocals are excellent, but Jeremy's are no longer distinct. What happened to tracks like "Remission", "Take Him Out Back", or "Gun Control"? 3am They has no such smashers, except perhaps "Dead Souls Linger", but what happened to Jeremy's voice? Disappointing. [SAGE]

ZEROSPLITZERO - ZEROSPLITZERO
(CD - IPS Records)

My first impressions of this solo work from Mike Miranda have summed it up like so: ZEROSPLITZERO comes across like a project started by a musician from some mainstream music class, who listened to NINE INCH NAILS, and was inspired to buy a keyboard. Then he studied all of Trent Reznor's vocal inflections, lyrics, and processor settings to emulate every aspect possible. I do have to give him a "well done" for the song "The Unknown", however. Here we are given a taste of the writers own personality, with some interesting, and promising electronic work, under a lot of guitar. The entire song is well done in an American cross-over style, and the electronics give it a slight European edge...best of all...it sounds nothing like NINE INCH NAILS (okay, maybe the vocals still do a little). In small bits and pieces we are given tastes of a better future for ZEROSPLITZERO. We will just hope that Mike Miranda finds his own identity on the next album. [ORA]

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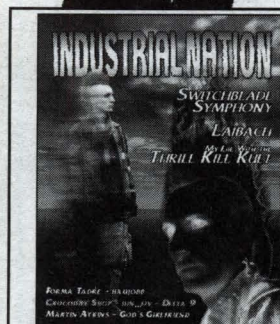
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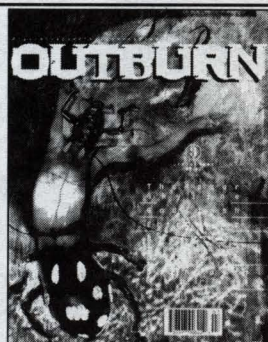
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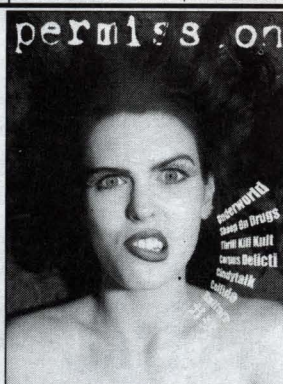
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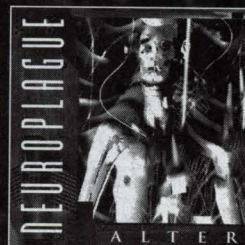


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ALIEN : #4

A5 - 52 pp - 50¢ white - ??
nám. Hrančiarov 6/a - 85103 Bratislava - Slovakia

The rebirth of CREWZINE! Well... not exactly. Alien is sort of a Slovak-written counterpart to the late, great CREWZINE. It's run by Peter Rybár and the Alien team - good friends of the CREWZINE Commandos, and Richard actually contributes sparingly to this issue. The layout is similar as well, although much more modern and stylish. I don't mean to detract from ALIEN with all these CREWZINE comparisons, it's just that the next issue of ALIEN will be a joint release with the Slovakian legends themselves. It will be called either ALIEN / CREWZINE or CREWZINE / ALIEN, and although it will be in Slovakian again, it will come with a floppy disc containing English-written PDF files (PostScript files viewable on PCs and Macs in Adobe Acrobat) of the entire magazine! Until then, if you read Slovakian, pick up this latest issue of Alien, with BRAIN LEISURE, RAISON D'ÊTRE, FRONT LINE ASSEMBLY, L'AHKÁ MUZA, FACEFAIL, INFORMÁTIK, live reviews of KNEEL IN FRONT OF THE EXECUTIONER, DOWNLOAD, the July 96 CMJ festival in Praha, a big article about Richard's (Antius) trip to Brazil, and lots of reviews. We can't wait for the English version!!!

DAMN! : NUMBER 13

Near letter size - 12 pp - 50¢ white - US\$ 2.00
5 Franklin Blvd - New Brunswick - NJ 08873 - USA
damnet@aol.com - users.aol.com/damnet

With Issue 13, DANSE ASSEMBLY furnish their first full-size offering, and keep the price down to a mere 2 bucks. They've been churning our issue after issue for quite some time now for free, it's about time they start getting some money for it. It's still a small scale production, offering only a few short interviews, some reviews, and a few additional features, but it has a nice, friendly feel, a strong design, and an unbeatable price. Though it's only 12 pages, they make every inch count, while keeping the layout interesting. Crammed with the pages are short interviews with PLASTIC NOISE EXPERIENCE and COLLIDE, a big METALHEADZ article, the Emperor's infamous Into The Megalopolis column, the entire staff's top picks of 1996, a separate techno review section, and regular reviews of CDs, films, and magazines. Pick it up!

D.L.K. : ISSUE #3

A4 - 48 pp - 10¢ blue - L 4000
via Gorki 5 - 74023 Grottaglie (TA) - Italy
marc@freeworld.it - disernia.com/underground

The cover reads, "The first ever Italian double-language (English + Italian) 'zine dealing with the worldly 'gray area' scene." Interesting... but what exactly does it mean? It means that every bit of this VERY extensive resource is printed in Italian, directly followed by a word-for-word English translation. It's really a very impressive accomplishment for any magazine, but that's not D.L.K.'s only asset. Not at all. Aside from this innovative idea, it boasts extremely comprehensive coverage of the international electronic scene. Interviews with some of the Italy's finest, like the legendary PANKOW, LIMBO, KEBABTRÄUME, and DOGMEAT, along with several British bands, like VENUS FLY TRAP

/ NOVA GALAXIE ROBOTNIK, IN THE NURSERY, and SKINFLICK PRODUCTIONS, big features on COP INTERNATIONAL and DRONE RECORDS, a SOM retrospective, a KIRILIAN CAMERA live review, lots of very up-to-date news, at least 150 reviews, some very interesting articles on various other things (like a huge feature on the beginnings of the Italian electronic scene)... the list goes on. And every word is translated (quite nicely) into English. Amazing! How do they do it? Well... as the cover warns, the typeface is very small. Hell, it's microscopic. It's about 1/2 the size of what you're reading right now! But it's still very legible because of the smart design, and it's printed on what is basically blue tissue paper! Marc and the D.L.K. team (Ciao, Maurizio!) are doing a brilliant job, so don't miss this one - even if you have to mailorder it. It's only L. 4000 (3 bucks for the rest of the world), and worth every Lira!

DMZ : VOL. 1, ISSUE 2

A5 - 36 pp - photocopied - US\$ 2.00
130 Madison Ave - 3rd Fl - NYC - NY 10016 - USA
dmzcrack@aol.com
members.aol.com/dmzcrack/home.htm

Our neighbors in NYC have apparently just started with DIGITAL MUSIC ZINE, and already they've got a strong design and a lot of content. Yes, it's photocopied, but it's well done, with a color cover, professionally bound and trimmed. It's not at all your standard cut-and-paste rag. The coverage is decidedly american crossover, containing bands like SPAHN RANCH, ACUMEN NATION, and L'AZARUS EFFECT, CIRRRUS, and an even rivethead icon Chase, but they also have a section they call "Eurotrash", this time with a TESTIFY interview. Add a bunch of reviews, B-movie column, a short news page, some contacts, and even (gaspl) a hockey debate, and you've got the young, promising DMZ.

EFFIGY : VOL. 1, ISSUE 4

A5 - 28 pages - photocopied - Free (send postage)
170 University Ave. W. Suite 12-187 - Waterloo - Ontario - Canada - N2L 3E9
deviant@geocities.com
www.geocities.com/soho/9747/

EFFIGY is a nice little free Canadian zine with a wide range of styles covered in its modest 28 pages. The computer generated layout is simply, yet effective. There are only 2 full interviews, those being with COLLIDE and an up-and-coming Canadian electronica act called REZZ, and the rest of the content is reviews. Interestingly, the reviews are broken up into numerous different sections, including live shows, singles, boxsets, demos, and even a comic book, and a separate section for goth stuff. There's even some international coverage. Nice! Write to them, and send adequate postage (US\$ 1 US + Canada, US\$ 2 elsewhere)!

ENGINE : 6

A5 - 20 pp - photocopied - ??
R: Piaui 649 - São Caetano-SP - 09541-150 - Brazil
valzachi@cebinet.com.br

Our good friend Paulo keeps churning this nice little Portuguese-written zine out, with another great cover by AGHASTERRORIST Fabrício Viscardi. It's got a very chaotic cut-and-paste layout, but that's OK. It gives a great overview of Brazil's very active scene

from an insider's perspective, as Paulo is the man behind the strong young projects KREMASTER and NECROPSY. My favourite part is all the photos with everyone from the Brazilian electro-family. I wish I could read it, because there's articles on AGHAST VIEW, MORGUE, FRONT RUNNER, DEAD JUMP, CITY LIMITS, Paulo's own project, KREMASTER, and his new one, ALYEN, and an interview with DNA magazine editor Nuno Map. It's very nice and friendly, and I hope it keeps up for a long time!

THE FREQUENCY PROJECT : ONLINE

www.ccl.org/~jooney/frequency

Soon expanding to a printed format complete with an attached 7", THE FREQUENCY PROJECT as it exists right now is a nifty website that, instead of being entirely online, requires that you download each issue separately, along with a setup file. Mac users can only get an text version. It's dedicated to all forms of electronic music, as well as music equipment and software. The music coverage is pretty much american electro, past issues featuring such bands as MENTALLO & THE FIXER, INFORMÁTIK, and CROCODILE SHOP. It's very well-written, and always interesting. Unfortunately, the release schedule is a bit irregular, but it's a nice treat when a new one becomes available. The print version will surely be something to lookout for!

GODSEND : #19 (RE-ISSUE)

Letter size - 18 pp - photocopied - US\$ 3.00
1401 Fuquay Rd. - Evansville - IN - 47715 - USA
cdavis@evansville.net - www.evansville.net/~cdavis

Embarrassingly enough, this is the first copy of this well-known U.S. mag I've ever seen. They apparently stopped publishing for a while, but they're back, and trying to keep a regular schedule. The slant here is decidedly industrial, but they don't limit themselves at all. This issue features excellent interviews with TRANCE, DOWNLOAD, ILLUSION OF SAFETY, and ROBERT RICH, all done by the obviously knowledgeable, entirely competent, and probably very tired editor, Todd Zachritz. There's also a great interview with well-known French artist Françoise Duvivier. The reviews, though they are few, cover a broader spectrum, including quite a bit of EBM and crossover stuff. I can't find a date on this, either for the original issue or this re-issue, but judging by the reviews, I gather it's late 1995 that this was written. My only complaint about this otherwise in-depth and eloquent read, is the "Quickies" section - two pages of one sentence reviews of 100 or so releases. It just seems uncharacteristically flimsy, compared to the rest of the mag. Still, it's easily worth the clams, and I hope Todd continues this work!

THE INDUSTRIAL BIBLE : ONLINE

www.bitstorm.net/dachar/ibmain.html

IB is a great monthly webzine run by our good friend Dave Henderson (Dachar). It's up on the first of each month (on time!!), always with several interviews, lots of reviews, a hefty news section, and at least one new giveaway every month. The name seems a bit pretentious at first, but actually, it's a reference to the theme of the page. Each month is a new "book" of the "Industrial"

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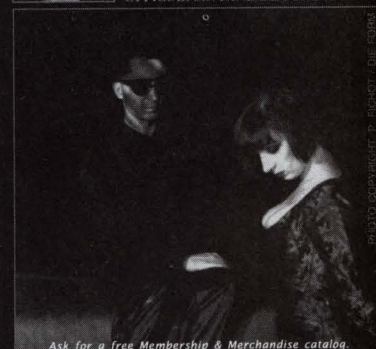
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bible. They've got a dazzling 3D logo done by TRYLOK wizard, Strategy, although the graphical content of the rest of the page is pretty basic. Dave's always well-informed, and the interviews are in-depth and interesting, and he has a unique reviewing style of detailing every single track on every release (something that really only the unlimited resource of the Internet allows!). Over the past few months, IB has featured bands like IMPLANT, NOMENCLATURA, SEVEN TREES, TRYLOK, URANIA, ATTRITION, IMAGE TRANSMISSION, CONSTRUUGLE TEST, SABOTAGE Q.C.C.C.?, NEW MIND, PRAGER HADGRIFF, and many others. It's a great resource - check it regularly!

INDUSTRIALNATION : ISSUE 15

Letter size - 98 pp - newsprint - US\$ 2.95
3420 N. Halsted - Chicago - IL - 60657 - USA
in@ipco.com - www.industrialnation.com

The new issue of America's idealistic rivethead magazine, INDUSTRIALNATION, again presents nearly 100 pages of interviews, articles, scene reports, reviews, and various other propaganda from all the big names in the genre. Luckily, they're continuing with some limited coverage of modern electro as well, with some extensive interviews with HAU-JOB, FORMA TADRE, DIN_FIV and CROCODILE SHOP (jeez... is METROPOLIS subsidizing this, or what?!), and even a nice article on APOPTYGMA BERZERK. Of course, they don't stray too far from their roots, so there are also interviews with the likes of THRILL KILL KULT, LAIBACH, and Martin Atkins, plus SWITCHBLADE SYMPHONY, GOD'S GIRLFRIEND, and DELTA 9. Networking + classifieds, plus a bit of the mandatory tacky poetry, round the issue out. Five years + and they're bigger than ever. The icon of the american scene.

PRÉMONITION : NO. 26 + 27

A4 - 56 pp - Glossy - 25 FF
28, villa des Parosiaux, 92320 Châtillon, France
premo@pratique.fr - www.pratique.fr/~premo

This amazing French magazine again presents some of the worldwide electro / techno / wave / experimental scene's finest next to some bigger "alternative" names. Interviews with FLA (Rhys), :WUMPS CUT: (+ photo!), BASTARD, NUMB, DEATH IN JUNE, AUTECHE, THE YOUNG GODS, TREPONEM PAL, END OF ORGY, RISE & FALL OF A DECADE, BOYD RICE, OPERA MULTI STEEL, and SCANNER, next to huge names like, CARDIGANS, BLUR, SNEAKER PIMPS, CRANES, and others - plus articles on BENESTROPHE, LEGENDARY PINK DOTS, CRI DU CHAT DISQUES, VENUS FLY TRAP, ARCANTE, and DEAD SOULS RISING. It's all professionally presented, with a very clean layout on quality, glossy paper. Of course, I can't read a word of it, but who's fault is that?

OUTBURN : ISSUE 3

Letter size - 34 pages - Glossy - US\$ 4.00
PO Box 66119 - Los Angeles - CA - 90066 - USA
outburn@coagent.net - www.centemix.com/outburn

Recently making quite a name for themselves in the US, OUTBURN present their latest issue, with an original flair and a dazzling, if chaotic, layout. All glossy, with a full-color cover, it's probably the nicest looking magazine ever. That's certainly their biggest asset. The layout is very self-indulgent, with short interviews often spanning 3 or 4 pages due to the bold graphical content. The only problem is that it's sometimes hard to read. They cover some pretty diverse styles, with a heavy emphasis on american ethereal goth. THE RAZOR SKYLINE, BLACK TAPE FOR A BLUE GIRL, and DICHOIRIC MIRROR are perfect examples, but then there's also GODFLESH and SNOG, and a big feature on multimedia artist Eric Dinyer, presenting a lot of his exquisite work. It's really a very beautiful magazine, but it's rather skimpy on content, and the american focus is limiting. It's 32 full-size pages, but without the masterbatory layout, it would probably be about 16. Four bucks (plus \$ 1.50 for shipping) is a lot of money for that. It's your call.

SIDE-LINE : No. 21 (01-1997)

A4 - 72 pp - Glossy - BEF 240
135 rue champ du roi - 1040 Bruxelles - Belgium

sideline@ping.be - www.pobox.co.uk/vnv/sideline/

Again, the famous Belgians produce a towering epic of a magazine, reaching all corners of the earth with unique style of coverage. The gorgeous layout (hallo, Stefan!) and slick, glossy paper make it a pleasure to look at, and the content is, as always, second to none. All forms of electronic music are extensively covered, with banks like PROJECT PITCHFORK, :WUMPS CUT:, ARMAGEDDON DILDOS, PANKOW, ATTRITION, LIGHTS OF EUPHORIA, ESPLENDOR GEOMETRICO, MESH, STATEMACHINE, INFAM, SEQUENTIAL, THE RAZOR SKYLINE, E-CRAFT, and many more. Of course, some Celtic Circle favourites, are here as well, like IMPLANT, SECRET HOPE, THE DUST OF BASEMENT, and CAPITAL HELL. In their very Belgian style of English, they continue with countless reviews of music from all over the world, separated into sections for albums, singles, compilations, and demos. Add to this another very impressive Sound-Line compilation (see separate review), and a low price, and they easily live up to their reputation as "the ultimate international magazine". Friendly, fun, and essential. Nothing short of inspirational. Subscribe at once!

VERTIGO : NR. 14 + 15 (4/96 + 1/97)

A4 - 80 pages - Glossy - DM 9,90
Remberting 41 - 28203 Bremen - Germany
www.vertigo-online.com

Recently, the famous German Vertigo team got themselves in a bit of trouble. They're infamous for their very sarcastic writing style, and I guess they went a bit too far. It's resulted in the delay of several issues, but VERTIGO is NOT - repeat, NOT - dead. They are still publishing with CELTIC CIRCLE PRODUCTIONS, despite a bit of a rivalry with SIDE-LINE, and the new issue is due out shortly. And I for one, am very happy to hear that. The two most recent issues, 14 + 15, are their best yet. They each boast a wonderful, expanded layout, a hefty 64 pages, and excellent attached CD compilations (see separate reviews). Nr. 14 contains COBALT 60, SABOTAGE Q.C.C.C.?, DEPECHE MODE, DIGITAL FACTOR, HAUS ARAFNA, IN THE NURSERY, STIN SCATZOR, WINTERKÄLTE, BIOPSY, IC 434, three of our favourite CCP bands - IMPLANT, SLEEPWALK, and PUTREFY FACTOR 7, and lots more. Nr. 15 packs in :WUMPS CUT:, DEINE LAKAIEN, SECOND DISEASE, BIRMINGHAM 6, NUMB, SONAR, INDEX, L.I.N., EVILS TOY, TRAGIC COMEDY, ALIEN SEX FIEND, and several others. It's all in German, with lots of funny little tidbits, and one of the only photographs of Rudy R. ever published. Obviously, VERTIGO is an essential asset to the scene, and to lose them now would have been a real travesty. Greetingx to the Vertigo team, and kudos to CCP for realizing how important this resource is!

UNDER THE FLAG : #8 + #10

A4 - 12 pages - Glossy - Free (send IRC)
place de la Vieille Montagne 5 - 4000 Liege - Belgium
dihlz@skynet.be - www.exmachina.be/undertheflag

The 8th and 10th issues of this wonderful Belgian zine are absolutely beautiful. They pack more information into 12 pages than most magazines do in three or four times that, and they still manage to keep the layout very innovative and visually appealing. There's tons of news and contacts, and a substantial amount of CD and magazine reviews, all framing interviews with TESTIFY, MALAISE, the enigmatic Ivan lusco (NIGHTMARE LODGE / IT / DIVE / Minus Habens), and DIATRIBE in #8, and 16 VOLT, XORCIST, and VENUS FLY TRAP in #10, plus always now a great column from that crazy Frenchman, FIXX, of BRAIN LEISURE. This magazine is truly one of the greats. I don't know what happened to #9, because I never saw it, but they moved (note the new address!!), so it's understandable. Next time, they're merging with a Canadian magazine called TENEBRAE for an expanded 40 page format under the new name for both, SUB. It won't be free anymore, but I'm sure it will be well worth the whatever the price! Meanwhile, they're putting together a CD compilation that looks very promising!

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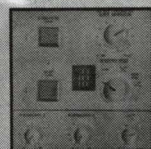
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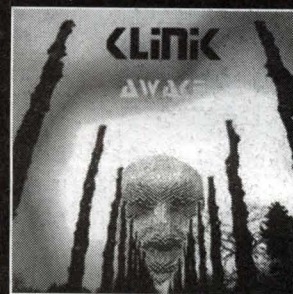
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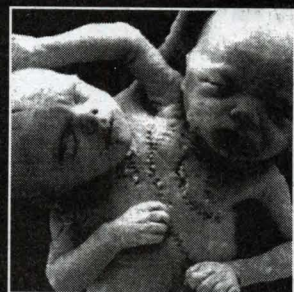
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